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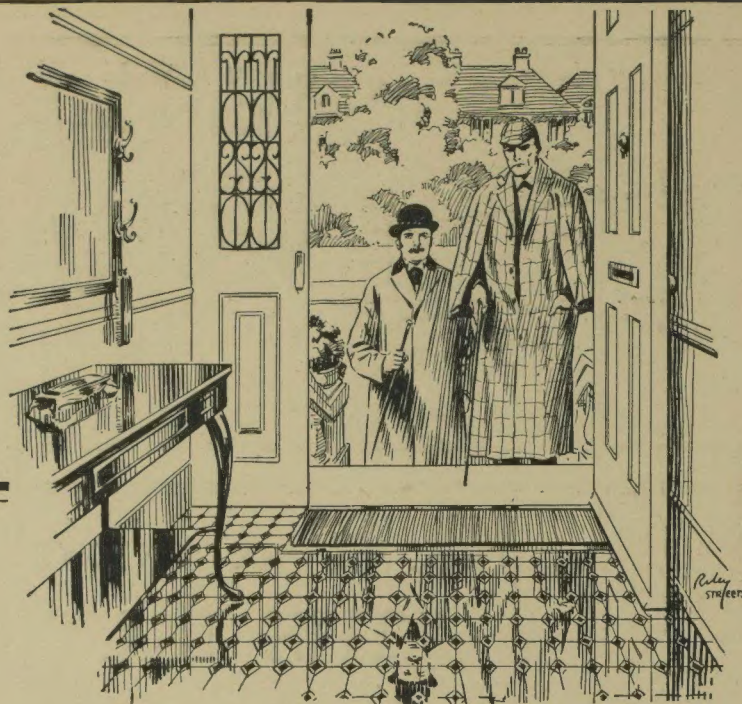


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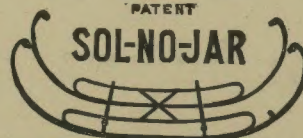
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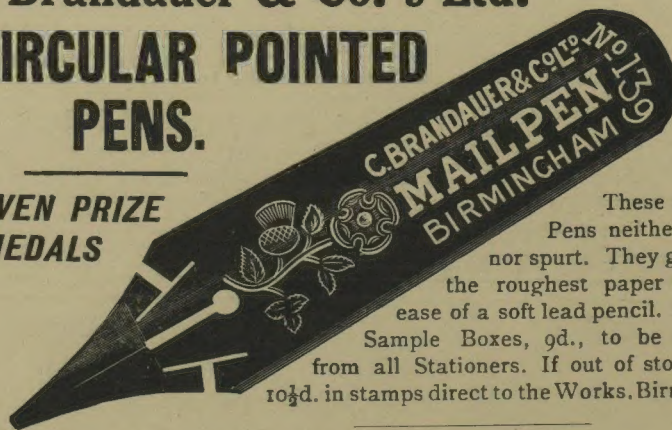


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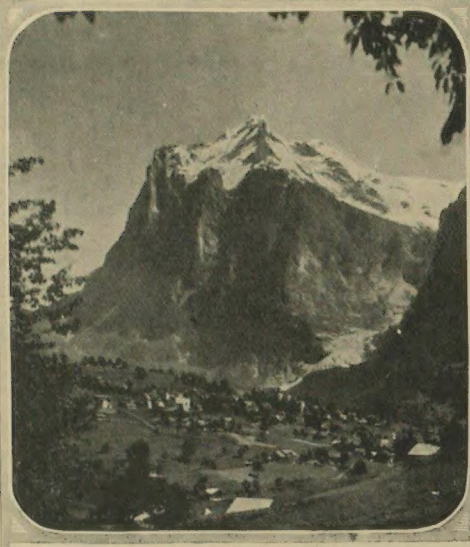
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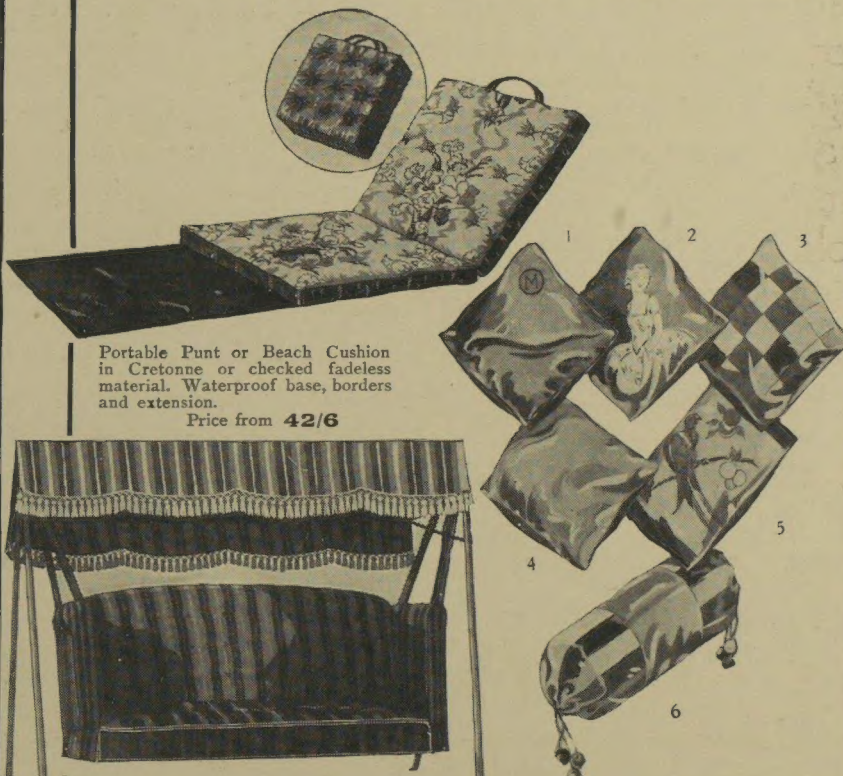


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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 12, 1926.

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A ROYAL GUEST SAID TO HAVE ONLY POSTPONED HIS VISIT TO LONDON: KING FUAD OF EGYPT.

The recent Egyptian crisis made it seem unlikely at one time that King Fuad would be able to pay his promised visit to the King in London, originally arranged for June. After the tension was eased, however, by Zaghlul's Pasha's decision to renounce the office of Premier, it was stated that King Fuad's visit would probably be postponed for a month, but not altogether cancelled. Another reason alleged for this postponement was that Bute House, in South Audley Street, the

new Egyptian Legation, where he was to stay on leaving Buckingham Palace, was not yet ready for occupation. King Fuad, who was born in 1868, a son of the Khedive Ismail Pasha, became Sultan of Egypt in 1917, and was proclaimed King in 1922, on the termination of the British Protectorate. He is the ninth ruler of the dynasty of Muhammad Ali, and his son, Prince Faruk, is Heir-Apparent.—[PHOTOGRAPH BY W. HANSELMANN, CAIRO.]



By G. K. CHESTERTON.

WE used to be told, in the old books of the nursery, that the four quarters or continents of the world were Europe, Asia, Africa, and America, to which a hasty addition was made of Australasia. I wonder that, in all the talk about tradition imposing creeds and superstitions, nobody notices how misleading were many of these entirely practical and secular simplifications—as misleading in history as they are convenient in geography. It is as if a professor of chemistry, looking sadly at the dissolving view of all the "elements" once supposed to be so stable, were asked to go back to the nursery legend and admit that the four elements were Earth, Air, Fire, and Water. It is much more likely that we shall come back to that than that we shall be finally satisfied with Europe, Asia, Africa, and America.

The very names of these places manage to imply what they ignore. If I were to say that Asia and Africa are really small parts of Europe, the patient reader might rebel. He might think that the limits of paradox were being passed, and the shades of the lunatic asylum, as of the prison house, beginning to close. And yet this, whether true or no in geography, is strictly true in history. Asia is Asia Minor; it was originally only that Eastern tract at the very gates of the Greek cities; and on its Ionian coast Troy stood and Homer sang and things flourished that seem to us absolutely and authentically European. It was only by a sort of accident, I imagine, that so huge a hinterland was given the same title, and "Asia" strides in such gigantic letters across half the terrestrial globe. Nobody could have the courage to call Asia a place. It would sound almost as absurd as making an appointment there, and saying, "Meet me at Asia at eight o'clock." Some have doubted whether, with all respect to Mr. Gandhi, there is any such thing as the nation of India; nobody supposes there is any such thing as the nation of Asia. It is something more than a continent, it is more like a world; and there is very little that is common to all its varied civilisations except what is common to all heathen humanity.

But the original idea of Asia, that which was involved when Homer "saw the wide prospect and the Asian fen," is what I said at the beginning. It is a small suburb of the smallest of the continents; it is rather a lesser part of Europe than a larger rival to it. The same is true of Africa. The word was used by the Romans, not of the vast indeterminate Dark Continent which contains dwarfs, cannibals, South African schemers, and other animals of a dangerous sort, but merely of that strip that lies along the Mediterranean and was called in mediæval times Barbary, which contains Tripoli, Algiers, Morocco, and the rest. The Romans meant Roman Africa as the Greeks meant Greek Asia. Between the two are countries even more historic which have often been even more Europeanised. The English are in Palestine as well as Egypt, just as the French are in Syria as well as Algiers. All that coast has at times been cut off from our culture because it has been cut off from our creed. Islam has conquered Palestine and Barbary. But then, for that matter, Islam has conquered Sicily and Spain. It is impossible to draw so definite a line between the spheres of Christendom and Islam as the old popular geography would have drawn between Europe and Asia. The religious war has raged round the central sea of civilisation; the Crescent sometimes appearing on the northern coast and the Cross reappearing on the southern. Rome, Christian as well as Pagan, has always carried the war into Africa.

One of the first impressions created by a visit to Spain, in any person with any historical imagination, is this sense of a world that runs round the Mediterranean rather than of three separate worlds which the sea divides. It is, I suppose, what the old world meant by talking of the round or circle of the lands. The point is that a man might sail from port to port round the whole of that inland sea and find something at least linking all those places together. If he pierced further into the various continents he would doubtless find things very different: very different if he plunged into what we call the African forests;

pictures of it. It had a wall crowning a hill whose steep sides had an indefinable look of a ruin and even a rubbish-heap. It was in the sort of country that is spotted with hardy olives or striped with hardy vines. It had that look that we never know in the rich rain and deep grasses of our northern islands—the look of vegetation being an exception. It is a green object and not merely a green background. For we owe our green fields to our grey clouds; and perhaps do not thank them often enough for it. In those splendid Spanish ruins a man felt immediately that he was within the circle or radius of something that lay to the south, and that the same radius also touched Jerusalem at the ends of the earth.

It is not easy to define what that circle is. Those unduly discontented with the grey clouds may be inclined to say that it is simply the circle of the sun. But I am inclined to think it is also the circle of a culture and a historical tradition, which touches all these places though it varies from place to place. There is something in common between those opposite ends of the earth, or at least of the sea. The Crusaders have been in Jerusalem; the Moors have been in Toledo. But the conventional conception that cut up the world into four quarters in the old style does not look for such a similarity. It does not expect it; it cannot be expected to expect it. It expects Jerusalem to be only an Asiatic bazaar like Baghdad or even Bombay. It expects Toledo to be concentrated on Toledo swords like Sheffield on Sheffield cutlery. In many ways Toledo is indeed very like a sword, steely and of a stern sort of chivalry; but it is warmed from the south; it is in the circle of the sun.

I know it is customary to talk about the Moorish influence, as if what is really the Mediterranean influence was always a Moslem influence. This I believe to be a complete mistake. The indefinable connection that links a town like Toledo to a town like Jerusalem existed long before Mahomet was born. It remained essentially a Christian connection long after Mahomet's religion had first swept over these places and at last retreated from them. We may call it, if we like, the Roman influence, though even that is insufficient. We may connect it with our own view of the Christian unity, though that will naturally be a matter of dispute. But whatever it is, it did not come out of the desert with the dry negations of a desert creed. It did not plant all those vineyards with the veto of Islam upon wine. It did not carve all those images with the veto of Islam upon statues. It did not find the chivalric devotion to the lady by looking for it in the harem, or all the legends of the Mother and the Holy Child from the arid Arabian dogma of the isolation of God.

The tradition for which Toledo still lifts its riven crown of roofs and battlements may have been stirred to life by movements out in the East, or mingled to advantage with strange and remote things; it may have gained as well as given something in its contact with the Arab conquerors of Africa; but it is certain, if anything is certain, that when that spirit of Spain and of Western Christianity was touched to new life, it was in the forms of its own life that it unfolded and to the height of its own destiny that it rose again; and Islam did not make a new world in such places, but only awakened a world that was asleep. That world is now very wide awake; and, if the cathedral of Toledo was not merely modelled on a mosque even when the world was swept by the Moslem, it is now even less likely that featureless mosques will be the only churches of the future.



TEN YEARS AFTER HIS TRAGIC DEATH: THE MEMORIAL STATUE OF LORD KITCHENER WHICH THE PRINCE OF WALES ARRANGED TO UNVEIL ON JUNE 9.

The unveiling of this statue of Lord Kitchener, by the Prince of Wales, was arranged to take place on the Horse Guards Parade, on Wednesday, June 9. It was on June 5, 1916, that Lord Kitchener went down in the "Hampshire," while on his way to Russia. The statue is the work of the well-known sculptor, Mr. John Tweed.

very different if he set out on what we call the Asiatic plains. But a great deal that we imagine to be Asiatic in Lebanon or African in Algiers is really of the mixed central civilisation, and at least as much European as the more Moorish parts of Spain. I think it is because people see this when they are not expecting it that they can make nothing of it, and their descriptions are so unconvincing and conventional. For when people see what they do not understand they do not even believe what they see. They see what they expect; they see what they do understand, even if it is not there to be seen.

Thus Toledo looked to me much more like Jerusalem than Jerusalem ever looked like most of the

GREAT OCCASIONS AT TWO GREAT SCHOOLS: ETON AND HARROW.

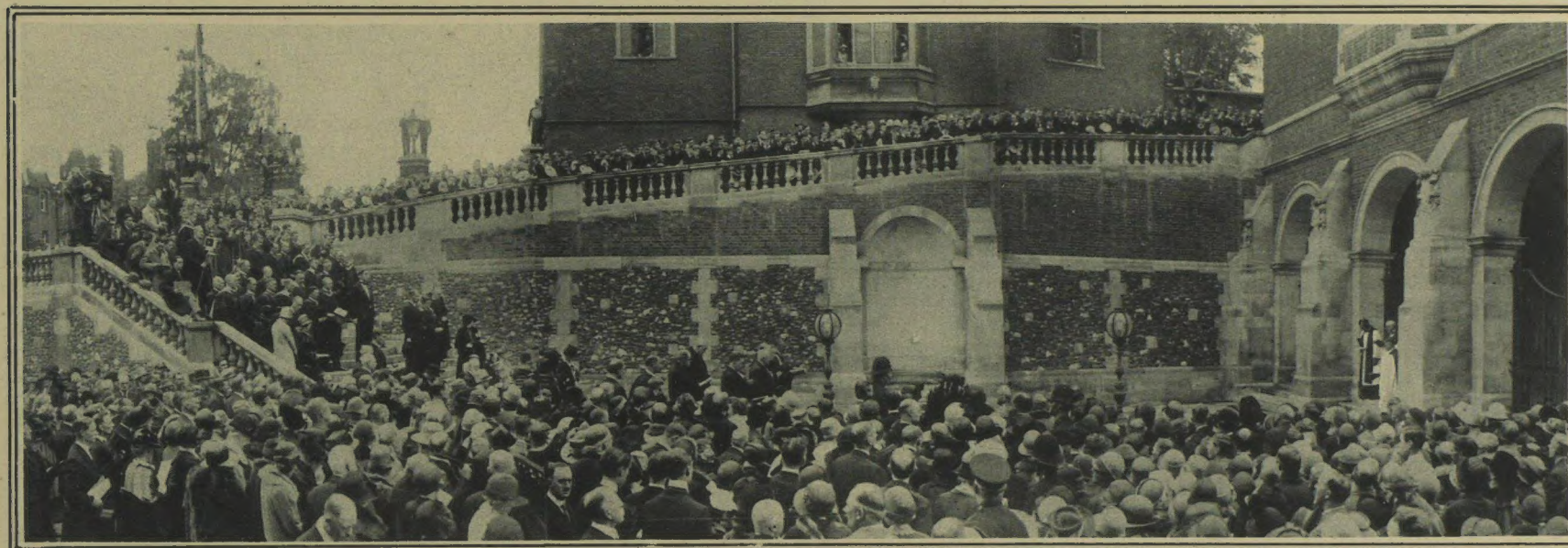
PHOTOGRAPHS BY TOPICAL, SPORT AND GENERAL, AND KEYSTONE.



THE FOURTH OF JUNE FESTIVITIES AT ETON: A GATHERING OF BOYS AND VISITORS BEFORE THE CALLING OF "ABSENCE" IN WESTON'S YARD.



WHERE THE SCHOOL SECOND ELEVEN PLAYED THE SECOND ELEVEN OF THE ETON RAMBLERS (INCLUDING LORD HARRIS): UPPER CLUB AT ETON ON JUNE 4.



DEDICATED BY THE ARCHBISHOP OF CANTERBURY (SEEN IN THE CENTRAL ARCHWAY ON THE RIGHT) AND OPENED BY THE PRIME MINISTER (AMONG THE GROUP NEAR THE CENTRE FACING THE ARCHBISHOP): THE HARROW SCHOOL WAR MEMORIAL (ON EXTREME RIGHT)—A GENERAL VIEW OF THE DEDICATION CEREMONY.



BUILT AT A COST OF ABOUT £75,000: THE HARROW SCHOOL WAR MEMORIAL BUILDINGS, BETWEEN THE OLD SCHOOL BUILDINGS (LEFT) AND THE SCHOOL CHAPEL (RIGHT).

The Fourth of June was celebrated at Eton with the usual ceremonies and festivities, including speeches in Upper School in the morning, cricket matches in Upper Club and Agar's Plough in the afternoon, and in the evening the famous Procession of Boats followed by a finale of fireworks. There was a large attendance of parents and other visitors.—The Harrow School War Memorial, which consists partly of a shrine (in front) and partly of buildings for school purposes, was opened on June 3 by the Prime Minister after a dedication ceremony performed



THE PRIME MINISTER'S ARRIVAL: MR. BALDWIN (ON RIGHT) WITH MRS. BALDWIN, ENTERING THE ENCLOSURE FOR THE CEREMONY—(ON LEFT) THE HEADMASTER, by the Archbishop of Canterbury. The Archbishop recalled that Mr. Baldwin was the sixth Prime Minister that Harrow had produced. The last Harrovian Prime Minister was Lord Palmerston. Mr. Baldwin addressed his fine speech mainly to the boys, because, as he said: "The School War Memorial is from this moment an integral part of the life of Harrow. . . . And what it may mean to the generations that come afterwards depends on what it is going to mean to the generation in possession of the school to-day."

THE SURRENDER OF ABDEL KRIM: DRAMATIC

PHOTOGRAPHS BY CHUSSEAU-FLAVIENS,



THE FRENCH RESIDENT-GENERAL WHO DID MUCH TO BRING ABOUT ABDEL KRIM'S SURRENDER: M. STEEG (RIGHT) INSPECTING GENERAL MOUGINS' NATIVE TROOPS AT THE FRONT.



WHERE ABDEL KRIM AND HIS ATTENDANTS WERE LODGED, AFTER THEIR SURRENDER, IN HIS FORMER RESIDENCE, ON THEIR WAY TO TAZA: PART OF THE FORTIFIED ENCLOSURE AT TARGUIST.



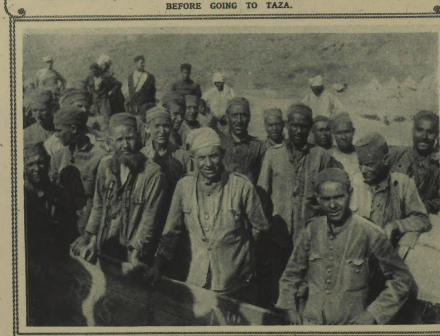
FRENCH OFFICERS INTERROGATING A RIFIAN PRISONER: AN INCIDENT ON THE FRENCH FRONT IN MOROCCO AFTER THE SURRENDER OF ABDEL KRIM.



UNPERTURBED AFTER HIS SURRENDER: ABDEL KRIM (THE FOURTH FIGURE FROM THE LEFT) WITH HIS ATTENDANTS AND A GROUP OF FRENCH OFFICERS BEFORE GOING TO TAZA.



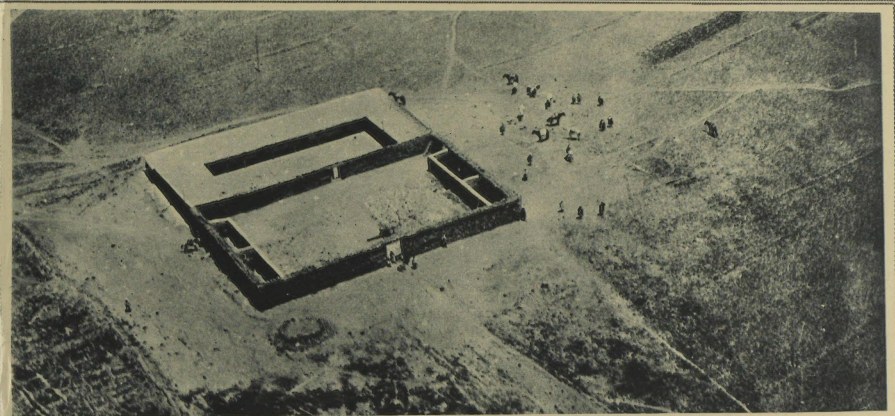
RELEASED BY ABDEL KRIM UNDER THE CONDITIONS FOR HIS SURRENDER IMPOSED BY M. STEEG: A GROUP OF FRENCH PRISONERS TAKEN BY THE RIFIANS.



SAID TO HAVE SUFFERED MORE THAN THE FRENCH PRISONERS: SPANISH SOLDIERS RELEASED BY ABDEL KRIM IN A FRENCH LORRY READY TO RETURN TO THEIR OWN BASE.

SCENES ON THE FRENCH FRONT IN MOROCCO.

L.N.A., AND P. AND A.



AN AIR VIEW OF ABDEL KRIM'S ARRIVAL AT TARGUIST, ESCORTED BY A SMALL GROUP OF HORSEMEN, AFTER HIS SURRENDER: THE FORT THAT WAS FORMERLY HIS RESIDENCE BEFORE ITS CAPTURE BY THE FRENCH.



RECEIVED "IN THE MANNER IN WHICH FRANCE KNOWS HOW TO WELCOME A CONQUERED ENEMY WHO HAS GIVEN PROOF OF MILITARY QUALITIES": ABDEL KRIM (ON LEFT) RIDING INTO A FRENCH CAMP AFTER HIS SURRENDER.

The surrender of Abdel Krim to the French, announced on May 26, caused a sudden and dramatic change in the Moroccan situation. His offer of surrender, sent in a letter to M. Steeg, the French Resident-General in Morocco, was accepted on condition that the French and Spanish prisoners were first released. "Witnesses of the arrival of these wretched sufferers among the French forces," says the "Times," "describe the scene as one of intense emotion. Six French officers, 8 non-commissioned officers, 27 French soldiers, 155 Spanish soldiers, and 112 Algerians, with 25 civilians, among whom were 2 women and 4 children, were released. This little band was all that remained alive of the prisoners." The Spaniards are said to have suffered more than the French, and no Spanish officer prisoners survived. The total number of lives lost on the French side in Morocco from April 15, 1925, to May 23 last was stated as 2162, including

294 missing and 562 deaths from disease. The total number of French lives lost—apart from casualties to native troops—was about 1500. Abdel Krim himself was chivalrously treated by the French Commander-in-Chief, General Boichut, who told the advance posts that he and his party must be received "in the manner in which France knows how to welcome a conquered enemy who has given proof of military qualities." Abdel Krim, with a few horsemen, entered the French lines at Izemren, near Targuist. Thence he was taken to Taza, where he formally surrendered to General Boichut on May 30. His family and baggage followed in a caravan of 211 mule-loads. On June 6 he and his brother, Si Mohammed, were removed to Fez. Meanwhile M. Steeg conferred at Rabat with the Spanish High Commissioner in Morocco, General Sanjurjo, regarding the general situation and the ultimate fate of Abdel Krim.

The World of the Theatre.

By J. T. GREIN.

MR. C. K. MUNRO'S "THE MOUNTAIN."—A PLAY OF EMPIRE.

THE play of a great thinker, "The Mountain" might have been a great play, had the author conformed to such discipline as the theatre demands, had he maintained the tension of the first act, had he not lessened deep impression by redundancy and repetition. Yet it is a work of moment, and one not to be judged after a single hearing. It literally demands the cloistered quietude of the study, the calm perusal which pauses for digestion and meditation.

The story of Captain Yevan is the tragedy of many men who stood at the foot of the mountain, worked themselves to the top, and, when they reached it, faltered in the vain endeavour to move it. It drastically, at episodes poignantly, illustrates how revolutions are made, and that afterwards things often remain as they are or return to the former order. It depends on the prime mover: if, in seeking power, he does not recognise a greater Power than himself, he will, in a manner of speaking, reach the Capitol only to be precipitated from the Tarpeian Rock. At first a *désœuvré*, regardless of men's rights and entities, Captain Yevan struck a priest, was degraded, suffered the torments of servitude, became a leader of revolution, reached power, and, like so many who rise from the Opposition to the Government Bench, lacked stamina to handle it. That is but one aspect of the play: it is full of side issues, every one of them rich in meaning and in teaching. There is Buddhism in the soldier who endures martyrdom in his belief that life is a dream and evil non-existent; there is the blatancy of democracy in the leader of Revolutionary Reorganisation of twenty-five years' standing—and platitudes; there is the exposure of politics in the figure of the didactic Chancellor, a Bismarck dominating a princely *savant* on the principle that "the king rules but does not govern"; there is the fanaticism of the lawless rebel denouncing the order of things, but unable to realise what order he would create by disorder; there is the Wander Elder—a Christly figure from afar, reminiscent of the boarder in Jerome's "Passing of the Third Floor Back," teaching the gospel of humanity, endurance, and the supremacy of Divinity.

All of them utter their doctrines in measured, often beautiful, language, but at such length—in such profusion of imagery, amid such interference of a spasmodic action—that the ordinary hearer cannot take it all in, and is apt to confuse the issues. He feels battered but not bruised, for there is wisdom and balm in much of the teaching, could we only segregate the kernel of the meaning from the layers of verbal rind that surround it like a Chinese Wall. It is Mr. Munro's triumph that he coerced a great audience to listen to the end; the truants were few and far between. He, like Shaw, taxes our endurance, but he appeals to our mind, our conscience, our imagination; we feel enriched by his reflections, his knowledge, his universality of grasp. But—and here is the main criticism in a question—will such a play find a hearing beyond the limited coterie of the earnest students of the drama? The answer is obvious. And for this reason, in gratitude to the author as well as the Stage Society for a gigantic effort, we can only consider "The Mountain"—in its present form—as a valuable addition to the drama of the library, but not to the vital drama of the theatre.

"The Mountain" is a play of all men, and among the multitude of characters, under the splendid leadership of Mr. Robert Atkins, all those burdened with the author's copious prose—Messrs. Harcourt Williams, Frederick Lloyd, George Merritt, A. Bromey Davenport, Abraham Sofaer, and Rupert Harvey—

performed wondrous feats of elocution and that articulation for the defects of which our actors are sometimes censured. Here every word had its sterling coinage and the clarity of bells. Despite a certain measured pace, due to the magnitude of the task and the demands

but he came through the ordeal with flying colours, albeit at moments his voice weakened under the strain. He was a fine, manly figure, distinguished in demeanour, dignified of address, with emotional outbursts that vibrated through the house.



"ALOMA," A ROMANTIC MELODRAMA OF THE SOUTH SEAS, AT THE ADELPHI: THE BRAWL AT THE BLUE PEARL—BOB HOLDEN (MR. FRANCIS LISTER) ATTACKS "RED" MOLLOY (MR. H. ST. BARBE WEST) BEFORE ALOMA (MISS VIVIENNE OSBORNE, NEXT TO LEFT IN A LEANING ATTITUDE).

"Aloma," by John B. Hymer and Le Roy Clemens, is a romantic melodrama of the South Seas originally produced in New York. The plot turns on the love affairs of Bob Holden, who has taken to drink because Sylvia, the girl he loves, has married his best friend. After a brawl at the Blue Pearl, he is sent to manage a remote copra estate, and Aloma, a dusky beauty, becomes his housekeeper. Complications arise, in which she and her native lover, Sylvia and her husband, a thunderstorm, and sharks, combine to bring about a dramatic dénouement.

Photograph by Stage Photo. Co.

on memory, it was a feast of diction for which I would have desired the house full of foreigners, to show our prowess. The heaviest burden of all, in the ubiquitous part of Captain Yevan, rested on young Mr. Paul Cavanagh. He is but a new recruit of a brief career,

have their history; they have their folklore; they have—to put a great subject in a single word—their own sociology, notably in the relationship between the Europeans and the natives. Here, then, is an enormous field untilled—an endless vista of new ideas

for the dramatist—a variegated background for the spectacular as well as such aspects of life as would seem wholly new to our public.

To me, it seems amazing that the leaders of our theatres, ever eyeing the drama of America in quest of novelty, have never bethought themselves of what infinite resources are at their command in our over-seas possessions. My contention is that what we require is a drama of colonial centres seen through British eyes and through the eyes of the dramatist born on the spot who is familiar with the traditions, the customs, the mentality of his fellow-creatures. We want plays of colonial history; plays of colonial life as it really is; plays dealing with the natives, in which the everlasting question of "black and white" and "East is East and West is West" is considered in a new light or a new aspect.

Here, then, is a proposition to a man whose interests in politics and the theatre are inter-allied—I refer to Sir Alfred Butt, M.P.—a proposition that will appeal to his managerial acumen as well as his patriotic feelings. To be the mentor of a school of "Plays of Empire," what an opportunity to gain fame and fortune and to make history! Nor is the suggestion a chimera. It can be realised if the matter is taken practically in hand, if it is so engineered that it will kindle the ambition and the self-interest of our playwrights. But the authors must know that—as they say in Flanders—"there hangs a ham at the top of the Maypole." There should be a competition; there should be a substantial prize to the winner, and the definite promise of production for a run at a West End house. The judges should be led by an umpire who is universally acknowledged as a colonial expert and a man of letters. Under such auspices, the foundation may be laid for a new wing in the treasure-house of our drama, and such activity among our playwrights both at home and over-seas as means innovation and progress.



A FAMOUS SINGER WHO RECEIVED AN OVATION AT COVENT GARDEN, IN "DIE WALKÜRE": MME. MARIA JERITZA—HERE SEEN IN TWO OF HER COSTUMES AS MALIELLA IN "GIOIELLI DEL MADONNA."

Mme. Maria Jeritza was received with tumultuous applause when she made her first appearance this season at Covent Garden, as Sieglinde in "Die Walküre," on June 2. She has a magnificent voice, and is also famous for her beauty and powers as an actress. Our photographs show her as she appears in "The Jewels of the Madonna," an opera in which she has also arranged to appear at Covent Garden.

Photographs by Elzin Studio, New York.

SPORT OF THE SEASON: CRICKET; RACING; "PIG-STICKING"; AND YACHTING.

PHOTOGRAPHS BY SPORT AND GENERAL, G.P.U, C.N., AND PHOTOPRESS.



TESTING ENGLISH CRICKETERS FOR THE FIRST TEST MATCH: SANDHAM AND HALLOWS (RUNNING BETWEEN THE WICKETS) OPEN THE FIRST INNINGS FOR "THE REST" IN "ENGLAND v. THE REST" AT LORD'S—A GENERAL VIEW OF THE GAME, SHOWING THE NEW GRAND STAND.



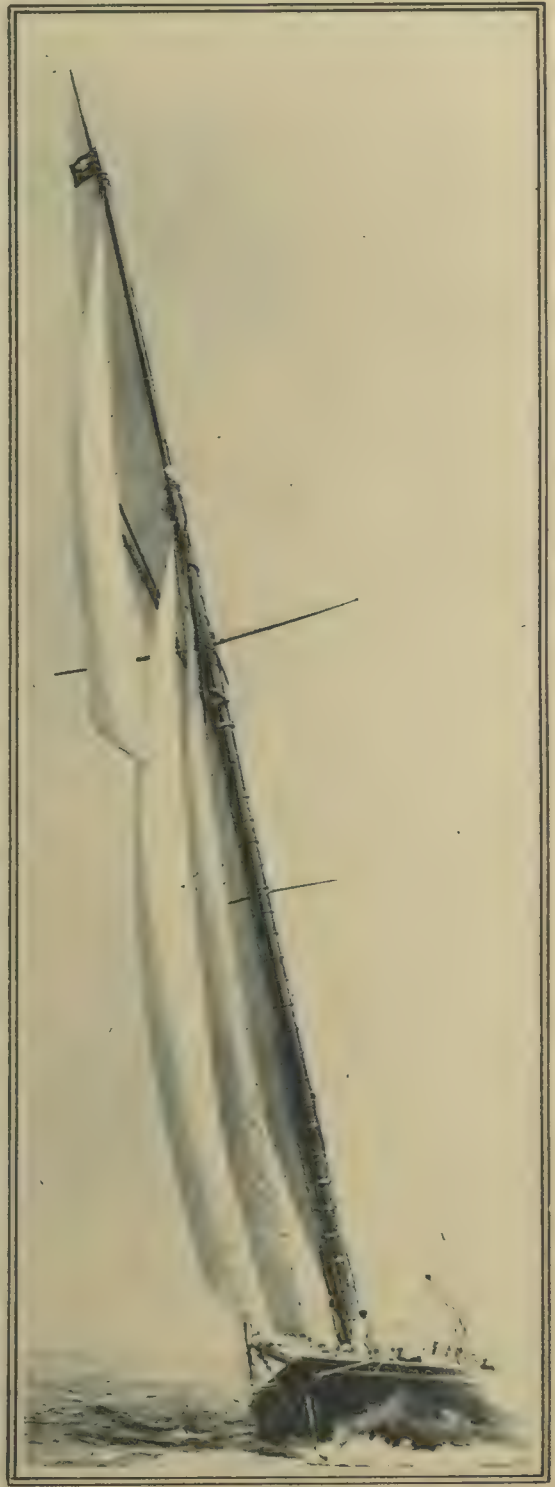
HIS FOURTH VICTORY IN THE OAKS, IN WHICH THIS YEAR HE HAD TWO HORSES PLACED: LORD ASTOR LEADING-IN SHORT STORY (R. JONES UP) AFTER THE RACE, IN WHICH HIS SECOND RUNNER, GAY BIRD, WAS THIRD.



"PIG-STICKING" WITH A DUMMY "PIG": ONE OF THE EVENTS IN THE PONY GYMKHANA RECENTLY HELD AT RANELAGH—AN EXCITING MOMENT.

The sporting side of the season is now in full swing. The first of the cricket Test Matches between England and Australia is arranged to begin at Trent Bridge, Nottingham, on June 12. As a trial match with a view to the selection of the English team, "England v. the Rest" was begun at Lord's on June 5. Sandham and Hallows, who opened the first innings for the Rest, made 34 and 17 respectively.—The Oaks, run at Epsom on June 4, was won by Lord Astor's filly, Short Story, ridden by R. Jones, and the same owner's Gay Bird was third. Second place was taken by Mr. D. Sullivan's Resplendent. This was Lord Astor's

fourth victory in the Oaks. Some think that, if it had not been for "the Derby dog," he would have won the Derby with Swift and Sure, and thus brought off a remarkable double.—"Pig-sticking," in which women riders competed, was one of the events in the Pony Gymkhana at Ranelagh.—At the Royal Harwich Yacht Club's regatta, begun on June 5, great interest was taken in the King's cutter "Britannia," which was racing for the first time since the alterations to her keel and her new sail plan designed to improve her speed in light weather. She won a handicap for yachts over 110 tons.



THE KING'S YACHT IN HER NEW RIG: THE "BRITANNIA," SEEN FROM THE "SHAMROCK" IN A RACE AT HARWICH.

Portraits in Little: The Limner and his Work.

"THE ART OF THE MINIATURE PAINTER." By GEORGE C. WILLIAMSON AND PERCY BUCKMAN.*

TO those ignorant of portraits in little, the methods of the masters and their materials, "The Art of the Miniature Painter" will be a revelation. "Miniature" provides the first surprise. Nowadays it suggests anything diminutive. It is, however, from the Latin "*minium*, red lead, the colour used for the ornamental borders that surround MSS., and also for the headings and initial letters in these MSS., within which, after a while, pictorial scenes were introduced. . . . the word 'rubrication' more clearly expresses the use of the red lines and borders in the illuminations, and is derived from a similar source to the word 'miniature,' but gradually, in the course of time, owing to the small dimensions of the pictorial scenes and of the portraits that followed them, there was an association, consequent upon their size, with the French word *mignature*, and so the word became used with regard to paintings in little. A far better word to be applied to these portraits is that of 'limning,' and this was the phrase by which, in the Stuart and early Hanoverian times, these portraits were styled. Even in this word we trace back to the illuminated MSS., because, of course, it is derived from the French word *enluminer*, and that in its turn from the Latin *illuminare*, to paint."

The miniature portrait, then—and by miniature portrait is meant "such a work as can easily be held in the hand"—owes its being to those painters, limners and calligraphists who flourished before the deluge of printing-ink and embellished many a fair page; to those who laboured at the contriving of such legal documents as the treaty of perpetual peace between Francis I. of France and Henry VIII. of England; and to those who decorated such genealogical trees as the Italian example which illustrates the alliance between the royal houses of Spain and Portugal.

Many years sped before the conventions of the manuscripts were flouted by those whose brushes knew parchment and card and ivory. "The most excellent painter and limner, Master Haunce Holbein, the greatest master truly in both those arts after the life that ever was, so cunning in both together, and the neatest," Holbein, the first of the "moderns," was always faithful to the "one light" style, ignoring shadows, save under chin or hand. Nicholas Hilliard, who succeeded him, was even more true to type. In his portraits "all is detail. There are no shadows, everything is clear and definite, in fact, more clear and definite than would in actual life be possible, because the glance that perceives the face and drapery could not possibly, with the same focus in the actual living person, see all the details of the jewels and ornamentation. . . . There is, of course, an entire absence of such modelling as would show the roundness of the cheeks or the shape of the chin, the entire effect being strangely flat. The whole thing partakes very much of the work of an illuminator." Queen Elizabeth and he were in accord. Her Imperial Majesty remarked that the Italians who "had the name to be cunningest and to drawe best, shadowed not," and, believing in the open light for portraiture, "chosse her place to sit in for that porposse in the open ally of a goodly garden, where no tree was neere nor anye shadowe at all, save that as the heaven is lighter than the earthe soe must that littel shadowe that was from the earthe." And, added the artist, "this Her Majestie's curieuse demaund hath greatly bettered my jugment."

The break came with Isaac Oliver and his son, Peter. They began to see in the "round." John Hoskins fostered the new-technique. With him almost

all the traces of the old illuminating school passed away; so much so that by the time of his nephew, Samuel Cooper, of whom Walpole said "he was the first who gave the strength and freedom of oil to miniature," we have Evelyn holding the candle to give the necessary light while "ye rare limner" prepares the crayon drawing of the King's face and head for the coinage, the artist "choosing the night and candlelight for the better finding out the shadows."

Those who came after were still more exacting, and thus we have the naturalistic miniatures by Lens, Cosway, Plimer, Smart, Humphry, Engleheart, and the rest, to say nothing of the remarkable enamels by the Petitots, and the plumbago and pencil work of Loggan, Forster, the Whites, Richardson, Lely, Vertue, and the others, including Cooper and Cosway, Lawrence, Plimer, Engleheart, Shelley, and Smart.

Concerning all this Dr. Williamson discourses most learnedly and attractively in a series of chapters on the origin of miniatures; on technique; vehicles, materials, and brushes; plumbago and pencil; portraits in enamel; and on pigments used by the early

is rich, deep blue, the colouring exceedingly simple, the figure very well placed within the circle, and delineated in clear and definite fashion. . . . The circles on which the miniatures are painted are never exactly true, but always slightly irregular, and the pieces of cardboard have invariably jagged edges. . . . The painting of the hair is a very marked characteristic of Holbein's work, the hairs being set forth with extreme delicacy, and with the finest of outline, while the jewels and ornaments are represented with great accuracy, very sharp and definite in their outline and detail, but they are always kept to a subordinate position in the portrait, so that the attention of the spectator is invariably attracted to the face rather than to any of the ornaments or to the details of the costume. Everything else in the portrait is subservient to the face, and that is full of character, invariably at rest, never vivacious or smiling—calm, serious, thoughtful, and even pathetic. So far as I know, there is no such thing as a vivacious or a smiling Holbein."

"Cooper and his brother, Nicholas Dixon, Cleyn, Gerbier, Gibson and Flatman were amongst the last of the painters who worked upon cardboard or upon vellum mounted on card. . . . At first the ivory used was exceedingly thin, and, on account of its price, only in very small pieces, the tiny ovals produced by such men as Gervase Spencer, Hone, and Scouler being quite minute, very often not exceeding $\frac{1}{2}$ in. in length. The idea of the thinness of the ivory was that something in the way of a background could be supplied by some coloured paper or foil used at the back, but such use was only occasional, and it was by reason of economy on the artist's part that very small and very thin ivories continued to be in regular use."

As to other things, there is much of fascinating, romantic interest. Not the least engrossing is the story of the pigments: whites from bones and from eggshells or oyster shells; blacks from cherry stones and peach stones; red from the insect *Coccus lacca*; ultramarine from lapis-lazuli; smalt, a deep-blue glass; indigo from the woad plant; yellow akin to that found in the colour-men's shops at Pompeii; spalt, the Antwerp brown from asphalt; green from ground malachite and, possibly, the green of verdigris, which was used by the illuminators of manuscripts and, no doubt, prepared in the ancient fashion, by the action upon copper plates of fermenting grape-skins. And, associated, Engleheart's colours, in little boxes, in paper wrappings, and in particles on the palette; Plimer's in tiny squat bottles; and of Cos-

way's a few, now in the Royal Academy library—with notes as to Cosway's brush of squirrel's hair, and Grimaldi's strangest of brushes, of which Dr. Williamson writes: "He had another peculiarity in brushes, and this, I believe, he copied from Engleheart, that certain of them were made from the fair hair of women. Engleheart stated that he had great success with some brushes that were specially made for him from the blonde hair of a young girl, and he intended to try the hair of a baby for a brush; but whether he carried out this intention or not there is no evidence to prove."

So much to introduce Dr. Williamson's section of the book—for it is in two parts, although the authors collaborated to some extent. We have already indicated that Part One is of exceptional merit. The same can be said of Part Two, Mr. Percy Buckman's contribution. Where Dr. Williamson is historical, Mr. Buckman is practical, and his is the task of instructing the modern miniature painter in the craftsmanship of his art. A very excellent alliance, resulting in an admirably illustrated volume that will satisfy and entertain the connoisseur, the collector, the painter—and the layman. E. H. G.



ANOTHER OLD BUILDING TO BE SHIPPED TO AMERICA: THE CHANTRY HOUSE, BILLERICAY, (ON LEFT), NOW PARTLY MODERNISED, WITH A MODERN SHOP ADJOINING.

The old Chantry House at Billericay, in Essex, is said to have been bought for £10,000 by an American oil magnate, who intends to re-erect it in Boston. It was once the home of Christopher Martin, one of the Pilgrim Fathers, and is believed to have been built originally in 1367. An Office of Works official stated that the house has been spoilt by modern alterations and was not "starred" by the Royal Commission as "specially worthy of preservation." Much of the interior, however, is said to be in its original state, including rafters and oak panelling. A Bill is being promoted by Sir Henry Slesser to prevent the export of ancient monuments and works of art.

Photograph by Topical.

limners and the later miniature painters—particularly valuable this last section, as giving many a hint to those collectors who would detect forgeries, and those painters who seek permanence in their colours, transparent and opaque. In which connection, it is interesting to quote some characteristics of Holbein and other early masters.

"Almost all the early English miniatures are painted upon vellum laid upon cardboard, and that necessarily a playing card, as it was for playing cards only that the earliest form of cardboard was made. Without exception, the miniatures painted by Holbein and the various miniature painters who immediately succeeded him are painted upon pieces cut out of playing cards or on vellum attached to them. The very earliest were always circular in form; there is no miniature of Holbein of any other shape, but the men who succeeded him, Hilliard and Oliver, both made occasional use of oval rather than circular cards, such a shape lending itself with greater convenience to the setting out of the figure, and therefore many of the miniatures by Isaac Oliver, and even more those of his son Peter, are oval." In the Holbeins: "the background in almost all cases

* "The Art of the Miniature Painter." By George C. Williamson and Percy Buckman, R.M.S. Fully Illustrated. (Universal Art Series; Edited by Frederick Marriott; Chapman and Hall; 21s. net.)

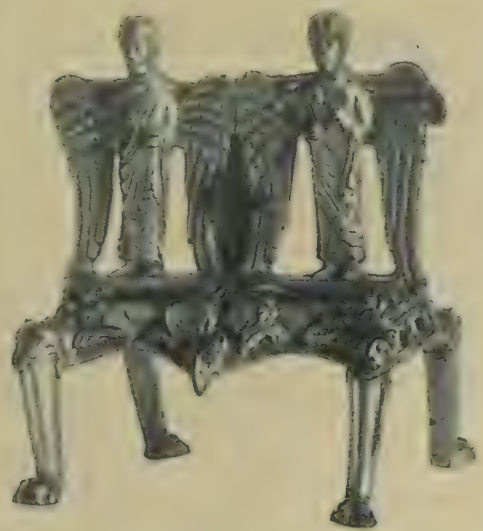
A CATHOLIC COLLECTION IN THE GRAND STYLE: THE CARMICHAEL SALE.



AN ETRUSCAN BRONZE OENOCHOE HANDLE (6½ IN. HIGH): HERMES GRASPING THE TAILS OF TWO LIONS (FORMERLY ATTACHED TO A VASE).



POSSIBLY BY MINO DA FIESOLE: A FIFTEENTH-CENTURY FLORENTINE WHITE-MARBLE MEDALLION. (10½ IN. DIAMETER.)



RHENISH WORK OF THE TWELFTH OR EARLY THIRTEENTH CENTURY: A GILT COPPER STAND FOR A CROSS. (6½ IN. HIGH BY 5½ IN. LONG.)



BYZANTINE FIFTH CENTURY A.D.: A BRONZE HANDLE FORMED OF A LION BITING A MAN. (11½ IN.)



GREEK WORK, ENGRAVED WITH A LATE RENAISSANCE, DUCK-HUNTING SCENE, AND HAVING GOLD HEADS OF BACCHUS (TOP LEFT) AND A FAUN (RIGHT) AT THE HANDLE TOP AND BASE: A SILVER ASKOS (5½ IN. HIGH).



ETRUSCAN METAL-WORK: A BRONZE MIRROR SUPPORTED BY THE FIGURE OF A WINGED LASA. (13½ IN. HIGH.)



A CHARMING RAEURN: PORTRAIT OF ELEANOR MARGARET GIBSON-CARMICHAEL (DIED 1883), DAUGHTER OF SIR JOHN GIBSON-CARMICHAEL. (46½ BY 31 IN.)



A FRENCH FOURTEENTH-CENTURY IVORY: A STATUETTE OF THE VIRGIN AND CHILD, WITH MODERN CROWN. (7½ IN. HIGH.)



FRENCH FIFTEENTH-CENTURY SCULPTURE: A WHITE MARBLE FRAGMENT OF THE INFANT CHRIST, SUPPORTED BY A FINELY SHAPED HAND. (15½ IN. HIGH.)

Great interest was aroused by the sale at Sotheby's, announced for June 8, 9, and 10, of the wonderful art collections formed by the late Lord Carmichael of Skirling, including family portraits by Sir Henry Raeburn, R.A. "The death of Lord Carmichael," says the preface to the sale catalogue, "on January 16, 1926, at the age of sixty-six, meant the disappearance of a very remarkable and sympathetic figure in the world of art. . . . Very important work was done by him as a Trustee of several public museums in England and

Scotland, which benefited largely by his generous gifts and bequests; and as a collector Lord Carmichael achieved very high distinction. . . . What struck one immediately on studying his collections was the . . . width and comprehensiveness of his outlook, no limits of category, school, or period existing for him. . . . The reader will feel that he is surveying the performance of one who was in the true line of descent of those great and encyclopædic collectors of the nineteenth century—the Debruge-Dumenils, the Soltykoffs, the Dutuits."

THE EGYPTIAN CRISIS: "MURDER

PHOTOGRAPHS BY CENTRAL PRESS, PETER



ACQUITTED: DR. HASSAN KAMEL SHISHINI (ON THE RIGHT IN FRONT) LEAVING THE COURT.



ONE OF ZAGHLUL'S MINISTERS ACQUITTED: MAHMUD EFFENDI EKRASHI, EX-UNDER-SEC. OF THE INTERIOR.



ACQUITTED: ABDEL HALIM BEY EL BIALY.



ACQUITTED: MAHMUD OSMAN EFFENDI MUSTAPHA.



POPULAR WAHIDIST REJOICINGS AFTER THE VERDICT: CROWDS OUTSIDE ZAGHLUL PASHA'S HOUSE, WHITHER THE TWO ACQUITTED EX-MINISTERS WENT ON LEAVING COURT.



ACQUITTED OF THE CRIME FOR WHICH MOHAMED FAHMY ALY WAS CONDEMNED: EL HAO AHMED GADALLAH.



A MEMBER OF ZAGHLUL'S FORMER GOVERNMENT ACQUITTED: AHMED PASHA MAHER, EX-MINISTER OF EDUCATION.



SENTENCED TO DEATH FOR COMPLICITY IN THE MURDER OF DR. NEWBY ROBSON: MOHAMED FAHMY EFFENDI ALY (RIGHT) LEAVING THE COURT.

VERDICT" AND POLITICAL PERSONALITIES.

ZACHARY (CAIRO), C.N., BASSANO, AND VANDYK.



VISITED BY THE BRITISH HIGH COMMISSIONER (LORD LLOYD) AFTER THE VERDICT AND THE RESIGNATION OF JUDGE KERSHAW: KING FUAD (IN WHITE TUNIC) AT A HOLY CARPET CEREMONY.



APPOINTED PRIME MINISTER OF EGYPT AFTER ZAGHLUL PASHA'S WITHDRAWAL: ADLY PASHA.




THE LEADER OF THE WAHD PARTY (SUCCESSFUL IN THE RECENT ELECTIONS) WHO DECIDED NOT TO TAKE OFFICE AS PRIME MINISTER: ZAGHLUL PASHA; WITH HIS WIFE, MME. ZAGHLUL.



THE BRITISH HIGH COMMISSIONER, WHO PRESENTED A STRONG NOTE FROM THE BRITISH GOVERNMENT AFTER THE VERDICT AND JUDGE KERSHAW'S RESIGNATION: LORD LLOYD.

Zaghlul Pasha's announcement on June 3 that, owing to ill-health, he did not, after all, intend to take office as Prime Minister, partly relieved the tension of the political crisis in Egypt, and it was announced later that Adly Pasha had been appointed Prime Minister. The question of the verdict in the political murder trials, however, still remained, and there was much speculation as to what course the British Government would take. It may be recalled that the trial of seven men for complicity in various crimes ended on May 25, with the death sentence on one of them (Mohamed Fahmy Effendi Aly) and the acquittal of the rest. These acquittals caused great surprise and indignation. The Bench consisted of two Egyptian judges and a British President (Judge J. F. Kershaw) and in Egypt the Judges in a Criminal Court need not be unanimous: the verdict is that of the majority. The result of the trial, in which two of his former Ministers were among the acquitted, encouraged Zaghlul Pasha to contemplate taking office himself, instead of Adly Pasha, as previously arranged. Lord Lloyd, the British High Commissioner, insisted on Zaghlul, if he took office, giving certain guarantees. Zaghlul's plans were also affected by the action of

Judge Kershaw, who on June 2 resigned his post as Judge of the Court of Appeal, on the ground that the verdict, in the case of four of those acquitted, was contrary to evidence and a grave miscarriage of justice. The British Government then presented a Note to the Egyptian Government stating that it reserved judgment regarding the verdict and declined to accept it as proof of the innocence of the four men concerned. Lord Lloyd had a long audience of King Fuad and the battle-ship "Resolution" was ordered to Egypt from Malta. Four of the acquitted men—Ahmed Pasha Maher (ex-Minister of Education), Mahmud Effendi Nekrashi (ex-Under-Secretary of the Interior), Abdel Halim Bey el Bialy, and Dr. Hassan Kamel Shishini—had been accused of complicity in the murders of Mr. Alfred Brown, Bimhashi Curve, Hassan Pasha Abdel Razeq, and Ismael Bey Zuhdi, and in the attempted murders of Colonel A. F. M. Piggott and Mr. T. W. Brown. Mohamed Fahmy Effendi Aly and El Hag Ahmed Gadallah were accused of being implicated in the murder of Dr. Newby Robson. Mahmud Osman Effendi Mustapha was charged with being concerned in the murders of Abdel Razeq Pasha and Zuhdi Bey.



THE WORLD OF SCIENCE.



CONCERNING NESTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

I HAVE just returned from a delightful week-end in the country—where I would fain have remained—and had the great good fortune to watch house-martins busy at nest-building. Some nests there were which already contained young; others were but half-built; and some had got no further than two or three pellets of mud visible only by the aid of field-glasses. These builders were all at work under the eaves of one house, and the laggards were those who had apparently failed to mix sufficient saliva with their building materials—mud from a neighbouring pond.

Few, indeed, are the species which afford us an opportunity of watching the whole process of building, from the "foundation-stone" onwards. The martin, swallow, rook, and wood-pigeon are all that I have ever seen. One cannot, indeed, hope to see much in regard to birds like the warblers, the finches, or the wrens. They work in secret, and their handiwork is so cunningly concealed that the finished product is by no means easily discovered. And when we have made the discovery, we generally fail to grasp its full significance. We say that that is the nest of the long-tailed titmouse, the reed-warbler, or the chaffinch, for example, without further comment. But think for a moment of the deftness of the builder, and of the possible factors which have determined the character of the archi-

Chinese. Some individuals, however, having less productive glands, have to employ other materials. These represent the primitive stage, out of which the more advanced builders have developed.

What started this use of mud? Again, what started, and perpetuated, the curious habit of the ducks and geese of plucking the down from the breast to serve as a lining for the nest? Nor is this habit confined to the birds. For we meet with it again in the case of the rabbit—and this plucking is performed only by the female. The more critically we examine these different types of nests—and they are far too numerous to enable more than one or two to be considered here—the more difficult it becomes to find a satisfactory explanation of the "driving-force" behind them. Generally we conceal our helplessness by the statement that these builders work "instinctively." Thus do we escape an open confession of our ignorance. They are in no need of instruction, though Wallace once made the futile suggestion that the young birds learnt how to build by carefully examining the structure of the nest in which they were cradled! As an alternative, he suggested that young and inexperienced birds mated with older birds, which had been instructed; or that, desiring to build, they hunted about till they found a completed nest of their own species whose architecture could be studied! This was mere "guess-work" and unintelligent guess-work at that.

As a matter of fact, with the ripening of the parental instincts, birds will set about the task of building their first nest with unfailing accuracy, each after the manner of its kind. Yet I venture to assert they have no fore-knowledge of *why* they are building. And when the first egg is laid it is laid in the newly-built nest, not dropped promiscuously. And when the clutch is completed, one, or both, of the parents will take up the task of incubation; again without any clear-cut idea of why they are incubating. When the chickens appear, the parents "instinctively" realise that they are helpless and must be fed, and they will collect the appropriate food. Further, such as hatch out a number of helpless young in a small, cup-shaped nest seem to realise, again "instinctively," that the nest must be kept clean, and they will see to it that the excreta from the young are carried away from the nest. This would be impossible of achievement but for the fact that the faecal matter is encased within a delicate, but firm, envelope. Here the survival of the race depends on two factors, interdependent, and shared by two different individuals. If the parents lacked the appropriate instinct for the performance of this sanitation of the nest, or if the nestlings, through some physiological defect, failed to secrete the appropriate faecal envelope, no young would be reared, and the race would become extinct.

There is another aspect of this theme which is worth notice. Some species display no little resourcefulness. Cormorants nesting by the sea build their nests on ledges of rock. On inland waters they will build in trees. Herons, which normally build in trees, where these are wanting will build their nests on the ground. The rook never does. The South-American hornero, or oven-bird, shows this resourcefulness in a high degree. It builds a huge nest of mud, a globular structure with a tortuous tunnel leading to a central chamber—taking months to build—on any convenient spot. This may be at the top of a telegraph-pole, on the top bar of a gate or attached to the trunk of a tree or one of its branches. Three species build thus; but a fourth builds a nest of sticks; while a fifth burrows in the side of a bank like a kingfisher. Why should these two differ so much one from the other, and from the other three mud-builders? The little gold-crest generally builds an exquisitely beautiful nest of moss slung, hammock-fashion, beneath the bough of a yew, or some other conifer, and marvellously "camouflaged." But it will occasionally place its

nest on the upper surface of the bough like other birds.

Finally, comment must be made on the fact that the only "tool" possessed by these wonderful builders is a pair of forceps, furnished by the beak. For they have no hands, yet the most deft-fingered among us could scarcely fashion even the loose platform of sticks which suffices the wood-pigeon



ARCHITECTURE OF THE GOLD-CRESTED WREN: A NEST SO LIKE THE LEAVES AS TO BE ALMOST INVISIBLE. The nest of the gold-crested wren is suspended from beneath a branch and so closely resembles the overhanging leaves as to be almost invisible.

Photograph by E. J. Manly.

for a nest. Yet the tailor-bird will make thread, and sew the edges of a leaf together, and build a nest inside the cone thus formed. Some birds, like the penduline-tit of East Africa, weave cotton and seed-down together, till it forms a felted material of a texture so firm as to make it almost incredible that it could have been made by the feeble beak of a small bird! Birds' nests are among the "common objects of the country," yet how few people ever stop for a moment to ponder over the wonderful workmanship they display, or the evasive forces which have controlled



CEMENTED TO A TREE-TRUNK BY THE BIRD'S SALIVA: A SPECIMEN OF THE MUD-BUILT NEST OF THE OVEN-BIRD, OR HORNERO.

The salivary glands which form the cementing material of the mud nest of the oven-birds must have great adhesive power, or the heavy structure would never stand the strain to which it is subjected when the nest is built out from a vertical support.—[After Wetmore.]

ture or the choice of materials. For each builds after its own fashion, and closely related species differ widely in the character of their nests. Compare, for instance, the mud nests of the swallow and house-martin, and the loosely built structure of straws, lined with feathers, placed at the end of a long burrow in a sand-bank, which is the nesting method of the sand-martin.

Why does the song-thrush line its nest with rotten wood, or cow-dung, mixed with saliva, while the blackbird uses a lining of fine grass? Both use mud to hold together the fine twigs, roots, leaves, and moss of which the substance of the nest is made. The use of mud as a building material is curiously sporadic, and is not confined to the smaller birds. The stork tribe, for example, are addicted to the use of sticks, but the aberrant flamingo employs mud only, again with the cementing material of saliva. And the glands which secrete this saliva in the little edible swift are so excessively developed as to furnish the material for the whole nest, which is used for the "bird's-nest soup" beloved of the



ON THE TOP BAR OF A GATE: THE LARGE MUD-BUILT NEST OF THE OVEN-BIRD (SOUTH AMERICAN HORNERO).

The Hornero, or oven-bird, builds its huge nest of mud, or, when this is scarce, of cow-dung, mixed with saliva, and vegetable fibres. It takes months to build, and no attempt at concealment is made. The nest-chamber is placed at the end of a long gallery.—[After Wetmore.]

their making! The psychologist interested in the "behaviour" of animals will find here a few problems worthy of his attention.

THE FINEST YET FOUND: ARCHAIC GREEK POTTERY FROM SYRACUSE.

REPRODUCED FROM ILLUSTRATIONS BY THE ITALIAN ACADEMY DEI LINCEI, SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



FINELY DECORATED WITH LIONS, BOARS, SPHINXES, AND CORINTHIAN SPEARMEN FIGHTING (AT THE TOP, SEEN BY INVERTING THE PHOTOGRAPH): A CHALICE LID (13 IN. DIAMETER).



WITH THREE ZONES OF DECORATION, INCLUDING CHECK PATTERN AND ZIG-ZAGS, AND FIGURES OF RUNNING STAGS: A TWO-HANDLED VASE, OR SKYPHOS.



THE GEM OF THE WHOLE DISCOVERY: A MAGNIFICENT OENOCHOE, OR PITCHER, BEAUTIFULLY ADORNED WITH A DOUBLE ROW OF ANIMALS, BIRDS, AND SPHINXES.



WITH A HOLE FOR LIQUID AT THE BACK OF THE HEAD: A LION-SHAPED PERFUME VASE (SEEN FROM THE FRONT AND SIDE).

"The most remarkable discovery of Corinthian pottery since the beginning of this century," writes Professor Halbherr, "has been made during excavations in an archaic necropolis at Syracuse, as announced in a report of the Royal Academy dei Lincei in Rome. The necropolis, situated on the slopes of the Akradina at Syracuse, comprises hundreds of tombs cut in the rock, most of which were found intact and containing a remarkable variety of pottery. This consists chiefly of imported bucchero vessels, both Etruscan and Oriental—probably from Naucratis—

Rhodian painted ware, and Corinthian vases, the last being the more numerous and by far the most important. Some of these can be ranged amongst the masterpieces of the Corinthian ceramic art of the seventh century B.C., rivalling the finest hitherto found either in Sicily or anywhere else, as can be seen by the accompanying illustrations. The necropolis lasted at least till the end of the sixth century B.C., as several Attic vases were also found, such as part of a Panathenaic amphora: The vases are exhibited in the Archæological Museum of Syracuse."



OLD TRADES AND NEW KNOWLEDGE. VI.—THE TRADE OF THE POTTER.

By Sir WILLIAM BRAGG, K.B.E., F.R.S., M.A., D.Sc., Director of the Royal Institution, Fullerian Professor of Chemistry there, and Director of the Davy-Faraday Research Laboratory.

"AS clay in the hands of the potter," runs the old phrase: the very use of clay in this simile is a witness to its strange characteristics. It can be moulded into any shape by forces such as the human hand can exert; it retains that shape when it is dried. It will retain it even when it is placed in the oven and fired; and it will then be changed in character, becoming almost imperishable. Its uses were discovered long ago: the effects of fire on the earth round about it were, no doubt, obvious. The rude pottery of primitive peoples was one of their commonest and most useful possessions. It has come down to us so unaltered, though not of course unbroken, that it can give a clear insight into ancient custom—indeed, it was often used, as we know, to carry a written record. As skill and artistic sense increased, pottery grew to be beautiful, until it became, and still is, one of the chief modes of expressing æsthetic feeling.

The more prosaic uses of pottery are not to be forgotten—indeed, they bulk by far the largest of all. We have only to look round our houses and our public buildings, our factories and our streets, to be made aware of the part that pottery plays. It is all the more strange that, when we ask the simple question, "What is clay?" we can get no complete answer. Even the text-books are content with giving us a choice of definitions. And, further, how are we to define and measure plasticity, which is its prime characteristic? The potter's thumb must make a perfect impress on the clay, without becoming wetted or soiled thereby. What does the test imply as to the essential nature of the clay?

The constituents of clay are aluminium, silicon, and oxygen, coupled with a variable amount of water. Half the known world is made of oxygen, and half the rest of it of silicon; aluminium is seven per cent. of the whole. These are by far the commonest elements that are found in nature, so that the frequent occurrence of clay is not surprising. In the compounding of the three elements there is some subsidiary grouping into alumina, which in its crystalline form is ruby or sapphire, and silicon dioxide, which separately forms rock crystal or quartz. Clay in various forms contains, we may say roughly, ruby and quartz in some simple proportion. The clay molecule, if there is such a definite thing, contains one or two of these subsidiary groups bonded together in such a way that there is separately neither ruby nor quartz.

The chemist can easily analyse a clay into the elements of which it is composed. But he has not been able to make clay even when he knows its composition. He cannot reproduce exactly that strange plasticity which is its essential feature. Nature herself varies her recipe. There are many clays, some of which are very plastic, some less so; but the connection between plasticity and composition is not always easy to trace. Plasticity varies also with the water content, and especially with the presence of relatively small quantities of foreign matter such as organic substances, tannin, acids, alkalis, and so on. It changes with time, and is influenced by the slow action of weathering and of internal chemical action. Sometimes clays are kept for long periods until their "souring" makes them fit for work. The Chinese are said to have kept their finest clays for a hundred years, and our famous potters have often put them away for long periods.

The very origins of the clays are not obvious; the fine clays of Cornwall, for example, were long supposed to be due to the weathering of the surrounding granite, but are now believed to be due to the action at some time in the earth's history of super-heated acids working at great depths. Clay, is indeed, a wayward material, variable in its composition and sometimes inexplicable in its behaviour. In recent years a wealth of skilled investigations has been spent upon it; results of the greatest importance have been harvested, and yet the core of the problem has not been reached.

It is not surprising that the potter is governed by tradition more almost than any other craftsman. Rules are handed down by word of mouth and by

the so-called Cornish stone, and calcined bone. Earthenware is made of ball clay, china clay, flint, and stone. The composite materials are ground to a definite fineness and "slopped up" with water; they are mixed and sieved, deprived of surplus water, and the substance is passed through a glorified sausage-machine to form the "pug" (see small illustration on this page), a name which seems to fit the material perfectly. From this the pot was once formed on the potter's wheel or by hand, as seen in the top illustrations opposite; but now a casting or moulding process is more often employed, to which great scientific interest is attached, and is illustrated in the centre of the opposite page.

The clay is made alkaline in nature by the addition of suitable chemicals, and in consequence flows as a liquid, though it contains far less water than would be required to bring it to that state without the alkali. The subsequent drying process is thereby rendered less dangerous. It is poured into moulds made of plaster-of-Paris. As it stands there the porous plaster draws the water out of the clay, and the stiffened material forms a coating within the mould. When the deposit is sufficiently thick the remaining "slip," as it is called, is poured away, and presently the clay has so far dried that the mould can be taken to pieces and the pot put carefully on the drying shelf. The drying presents many difficult and interesting problems, for the clay shrinks. In the subsequent firing the shrinking is very great, and much skill is required to avoid cracking. In fact, the casting and firing of such an object as a large earthenware bath is really a triumph of craftsmanship. Again, the processes of glazing present innumerable problems, which

have been solved so as to give the beautiful results with which all are familiar.

But, to return to the clay itself, the fundamental material of the potter, it would seem that we are in the presence of one more instance of a condition of things so common and so important that of recent years it has been specially studied under the name of "colloid chemistry." It is the condition in which one substance or one phase of a substance is dispersed in small drops or particles or fibres or flakes in another

substance, or another phase of the same substance. It exists in the dusty air, and in the fog, where particles of dust or water are held suspended in the air, as seen in the bottom left-hand illustration. It exists in a jelly, where interlacing fibres form a spongy structure with a watery content. Foams and emulsions are examples of a different kind. The peculiar condition leads to peculiar properties. The dispersed substance has relatively a very large surface compared to its volume, and its reactions may therefore be violent; or, again, it may remain long in suspension, and yet coagulate and be precipitated when the right reaction takes place, as the mud of a river is precipitated when it meets the salt water of the sea.

Enthusiastic students of "colloid chemistry" point out to us the extraordinary frequency of such actions as this. When we reflect a little, it is not surprising that examples should be so numerous. The action between molecules of

different kinds is the basis of all that goes on round about us, and these molecules must be allowed to come together before they can act. If a liquid solution can be made to contain two kinds of molecules, plenty of opportunities for their action on each other are, of course, provided; but when

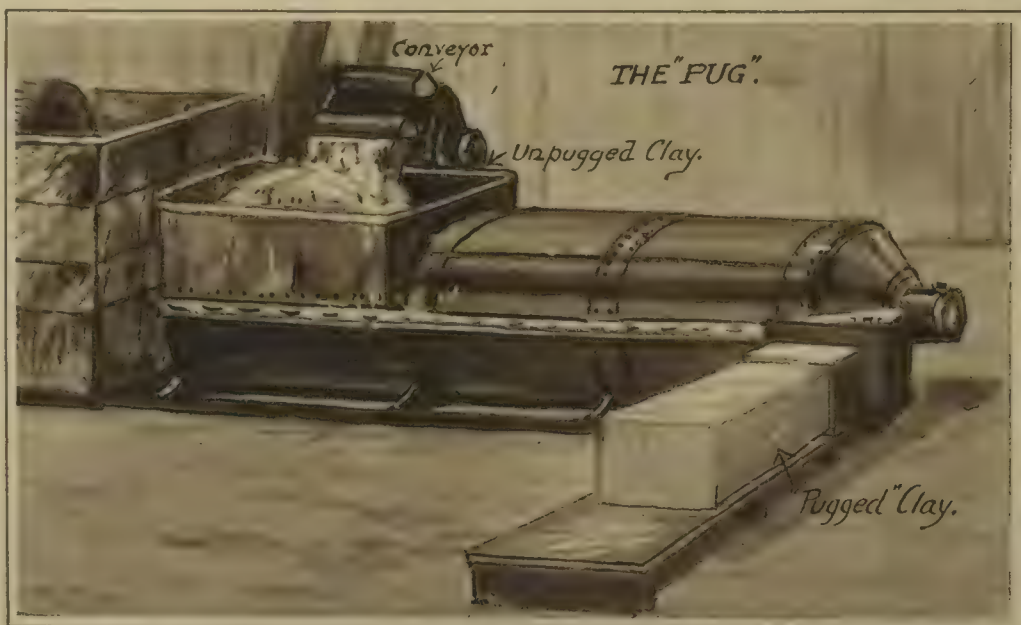
[Continued on page 1030.]



HOW THE POTTER'S RAW MATERIAL IS OBTAINED FROM THE EARTH: CLAY CUTTERS AT WORK.

Photograph by Courtesy of Messrs. Doullton and Co., Lambeth.

example; useful methods or ingredients are discovered by accident, are lost sometimes and sometimes are found again. The story of European attempts to make porcelain like that of China furnishes many examples. The first use of the fine clay known as kaolin was due to its being "handy" for trial, since it was to be had in the barber-apothecary's shop. It was largely eaten for medicinal purposes only two or three centuries ago, stamped as "terra sigillata"—marked genuine, so to speak. Even in China itself



FORMING THE "PUG": CLAY PASSING THROUGH "A GLORIFIED SAUSAGE MACHINE."

This machine is used for securing homogeneity in the clay. It is cut up by a series of revolving knives within the barrel, not unlike that of the domestic mincer, and pressed out, as illustrated, in square-shaped blocks.

Drawn by G. H. Davis from Material supplied by Sir William Bragg.

it was eaten for a century at least before it was used in the manufacture of porcelain.

The material taken from the clay deposits is washed down with water, purified by sedimentation, partially dried, and made into blocks convenient for handling. The fine bone china is made of china clay,

OLD TRADES AND NEW KNOWLEDGE: POTTERY PAST AND PRESENT.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY SIR WILLIAM BRAGG, K.B.E., F.R.S., ETC., IN ILLUSTRATION OF HIS ARTICLE. (COPYRIGHTED.)

RIGHT FROM THE EARLIEST DAYS OF MAN THE POTTER PLIED HIS TRADE AND THE REMAINS OF HIS HANDWORK HAVE GIVEN US A CLEAR INSIGHT INTO HIS MANNERS AND CUSTOMS.



THE POTTER'S WHEEL OF THE MIDDLE AGES A.D. 1500.



EXCEPT FOR THE FACT THAT IT IS NOW DRIVEN BY STEAM OR ELECTRICITY THE POTTER'S WHEEL OF TODAY IS BUT LITTLE DIFFERENT FROM THAT USED CENTURIES AGO.



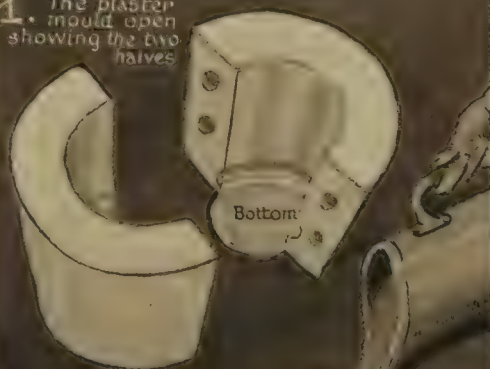
IN MOULDING A LARGE POT OF THIS SIZE THERE IS A SHRINKAGE IN FIRING OF APPROXIMATELY $\frac{1}{10}$ TH WHICH MUST BE SKILFULLY GAUGED.



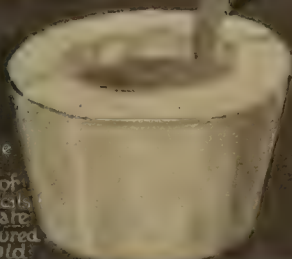
A HIGHLY SKILLED ARTISAN IS REQUIRED FOR THE WORK, AND AS THE POT CANNOT BE MOULDED IN ONE DAY THE MATERIAL, AS RECEIVED, MUST ALWAYS BE OF EXACTLY THE SAME CONSISTENCY. THIS IS NECESSARY TO AVOID DISTORTION AND CRACKING, AND IT IS OBVIOUS HOW HIGHLY SKILLED THE POTTERS MUST BE THAT ARE ENGAGED ON THE JOB.

THE MODERN METHOD OF CASTING.

1. The plaster mould open showing the two halves.



2. The halves are locked together. The clay is made alkaline in nature by the addition of suitable chemicals. In a liquid state the clay is poured into the mould.



THE TYNDALL CONE IS TO ILLUSTRATE HOW SUSPENDED PARTICLES SCATTER LIGHT—THE COLOURS OF RUBY, GOLD AND MANY OTHER GLAZES ARE SUPPOSED TO BE DUE TO LIGHT SCATTERED IN THIS WAY.



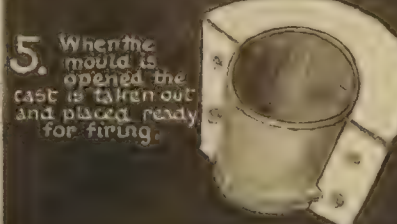
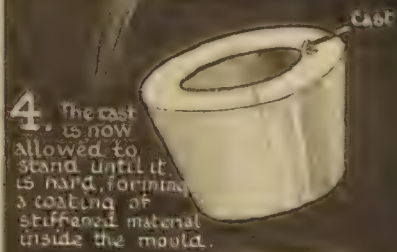
ALL THE PARTICLES OF CLAY BEAR A NEGATIVE CHARGE.



SEGER CONES OR TEMPERATURE INDICATORS



THE CASTING OF A JAR.

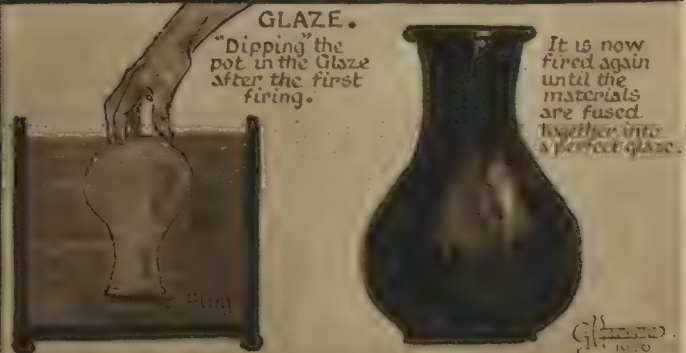


PRINTING.—BEFORE FIRING, THE ORIGINAL APPEARS AS IF ONLY IN BLACK, BUT WHEN FIRED THE METALS USED IN THE PRINTING COME OUT IN BEAUTIFUL COLOURS.



GLAZE.

"Dipping" the pot in the Glaze after the first firing.



VI.—"THE TRADE OF THE POTTER": SIR WILLIAM BRAGG'S EXPERIMENTS AT HIS LECTURE.

Sir William Bragg's article on the opposite page, on the Trade of the Potter, completes the series which he wrote specially for this paper, as abridgments of his lectures on "Old Trades and New Knowledge" delivered at the Royal Institution. The five previous articles, which we have published in recent issues, dealt respectively with the trades of the sailor, the smith, the miner, the weaver, and the dyer. Each was accompanied, as here, by a page of diagrams specially

drawn by Mr. C. H. Davis, under Sir William Bragg's direction, to illustrate the experiments made during the particular lecture. The complete set of lectures is to be published in book form by Messrs. Bell. Interest in the subjects has also been very widely disseminated by the series of broadcast talks which Sir William Bragg has given this year. He possesses a remarkable faculty for explaining the wonders of nature and scientific discoveries in popular language.

BOOKS OF THE DAY.

LAST week on which I strung my synthetic pearls of commentary was, in part, the American "invasion" of Europe by summer tourists. The thread would have been stronger had I been able to include an important novel which has since come to hand—namely, "UPROOTED," by Brand Whitlock (D. Appleton and Co.; 7s. 6d. net), the work of a distinguished American writer and diplomat with great experience of European affairs and society.

As memories of recent history are apt to be short and vague, I will venture to recall that the author was United States Minister to Belgium during the war, and after it was raised to the status of Ambassador. The "Encyclopædia Britannica" says of his war work: "Although the other diplomatic bodies followed the Belgian Court to Havre, Whitlock insisted on remaining in Brussels to render any possible aid to the oppressed people. . . . His ceaseless work in their behalf won the gratitude of all the Belgians; and although worn-out by the physical strain he refused to quit his post until the signing of the Armistice in November 1918, when he returned to America for a short rest."

I have quoted this record because it bears a certain relevance to the *mise-en-scène* of Mr. Whitlock's new story, which opens, just after the war, aboard a West-bound liner taking tired people from France to the States. The principal character is a noted American painter, long resident in Paris, who had served as an interpreter with the British, and is crossing the Atlantic just "to see how it feels to be at home again." On the voyage he makes friends with a pretty and impulsive girl from Ohio and her elderly widowed companion, a persistent social "climber." The American visit, however, is left to the imagination, and very soon the whole party is discovered back in Paris.

Mr. Whitlock has, in fact, given us (to quote the "dust-cover" sub-title) "a novel of Americans abroad—tasting the life of cosmopolitan capitals—some returning home, some permanently uprooted." The scene shifts from Paris to the Riviera—Cannes, Nice, Monte Carlo, and the yacht which the millionaire buys to please the Ohio girl. The whole story, though quiet and uneventful, has an air of naturalness and authenticity that is very engaging. As a study of character in Franco-American society, I have found it both well written and thoroughly enjoyable.

Mr. Brand Whitlock's experiences in Belgium may perhaps attract him to the life-story of one who, some three centuries ago, was "uprooted" from a neighbouring land in the Low Countries, to become a religious pioneer in the New World. The book to which I refer is "JONAS MICHAËLIUS, FOUNDER OF THE CHURCH IN NEW NETHERLAND," by Professor Dr. A. Eekhof, Leyden University (Leyden: A. W. Sijthoff's Publishing Co.) It is further described in a sub-title as containing "His life and work, together with the facsimile transcription and English translation of an extensive unknown Latin letter, which he wrote from Manhattan Island, 13 September, 1630, now published for the first time." This scholarly and well-produced volume, with its many reproductions of seventeenth-century prints and documents, seems to me to be of no small historical interest, especially to American readers. The life of Michaëlius in his colonial cure did not lack excitement, for he had to wrestle with a Governor whom he calls "a slippery man . . . a compound of all iniquity," and "the most cruel oppressor of the innocent." The good pastor returned to Holland in 1632, and the end of his life is "wrapt in mystery."

A modern shepherd of souls, in his own way equally a pioneer, is portrayed in an excellent memoir by one of this paper's veteran contributors, whose dramatic criticisms, under the heading "Playhouses," have been familiar to me during the eighteen years of my own association with the paper, and I believe go back to a still remoter past. In "STEWART HEADLAM: A BIOGRAPHY," by F. G. Bettany (John Murray; 10s. 6d. net), we have a sympathetic, well-balanced record of a career that was probably unique in clerical annals. The biographer has told his friend's life-story with self-effacing thoroughness, too rarely obtruding his own personality, but skillfully weaving into a coherent and readable narrative letters and reminiscences of others, including Mr. G. K. Chesterton,

Mr. Bernard Shaw, Mr. H. G. Wells, Sir Robert Blair, and Mr. Selwyn Image. Many of these recollections, notably those of Mr. Shaw, throw interesting light on their authors as well as on their subject.

Dominant throughout the book, however, is Stewart Headlam's own vehement and chivalrous character. He will be best remembered as the priestly advocate of the ballet and the theatrical profession generally, for whose sake he lost preferment, and as founder of the Church and Stage Guild. He also did great work for education, both on the old School Board and the L.C.C., and the children of London lost in him one of their best friends. Whenever he walked through the streets of Bethnal Green, the scene of one of his early curacies, he was followed, like the Pied Piper, by troops of joyous youngsters clinging to his coat-tails. In politics, as in religion, Headlam was difficult to classify. Mr. Bettany, I think, sums him up best when he says: "No man of his time so well deserves as he the title of the champion of the outcast and the helpless."

Turning to the "auto" branch of biography, I could wish that all self-chroniclers of advanced years and noble birth were as entertaining as the Marquess of Huntly in "MILESTONES," with eighteen illustrations (Hutchinson; 24s. net). Though approaching the four-score mark on

trim. A few days afterwards, when a number of friends were dining with us, and at the end of dinner, when the lights were being removed from the side-tables, Cockie electrified the company and convulsed the footmen by calling out: 'Noo then! Are ye coming to bed, Maggie?' Maggie was Mrs. Grant."

While humour is a strong element in Lord Huntly's book, it deals, of course, with graver matters. In a long life, too, there must be some sad moments, and for him one of the saddest was the death of his younger brother, who went down in H.M.S. *Captain* in 1870. The story of this disaster reminds me that my father-in-law, R. S. Hawker, the Cornish poet, wrote some memorial verses on it called "The Fatal Ship." One line beginning—"Fast slept the sailor boy"—seems to be in keeping with Lord Huntly's words: "I learnt that my brother Lewis must have been in his bunk at the time."

It was five years after the loss of the *Captain* that Admiral Sir Herbert King-Hall joined the *Britannia* as a Naval cadet, and his reminiscences from that time onward, until the end of the War, are told in his "NAVAL MEMORIES AND TRADITIONS," with sixteen illustrations. (Hutchinson; 21s. net). In 1913 he became Commander-in-Chief at the Cape, and, reading between the lines, one can see with what ability, when the war came, he organised and extended his somewhat inadequate resources, overcoming many difficulties.

It was under his direction that the Naval side of the expedition against the German "South-West" was conducted, and that the German cruiser *Königsberg* was run to ground and eventually destroyed in the Rufiji River. The Admiral pays a warm tribute to the patriotism and personal character of General Botha, with whom he was on terms of friendship. Literary talent runs in the family, for his niece, Miss Magdalen King-Hall, wrote the much-discussed "Diary of a Young Lady of Fashion in the Year 1764-5."

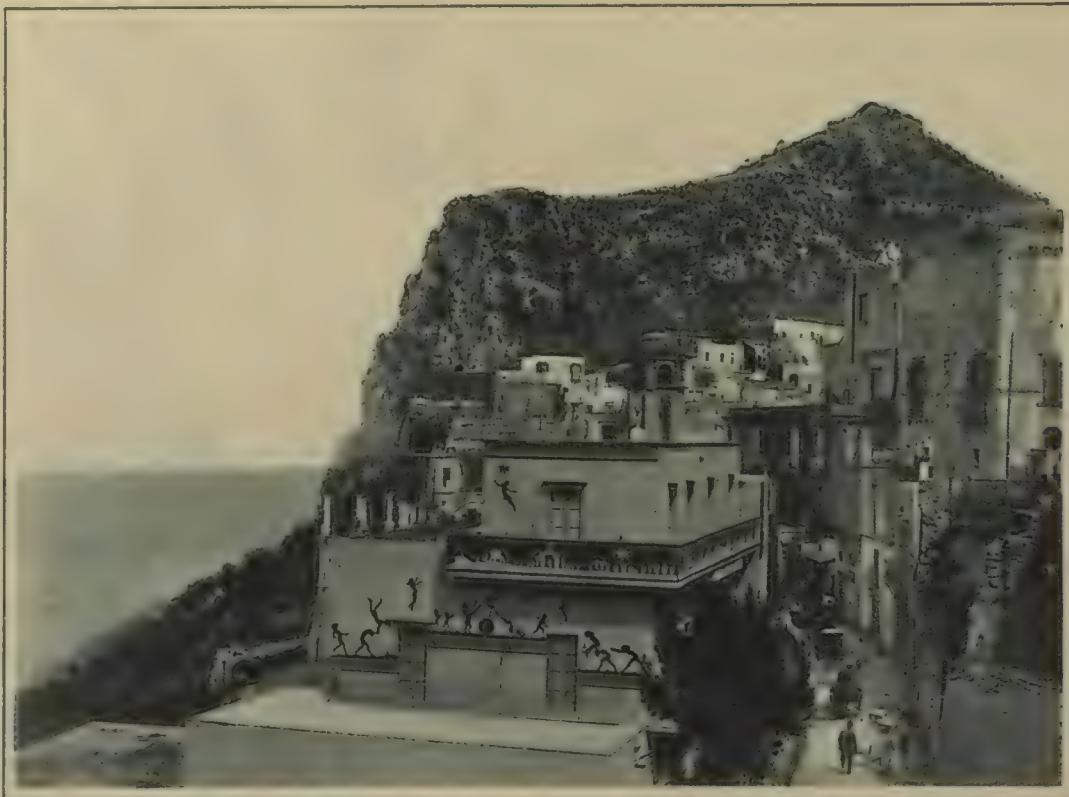
Even more interesting than his war record are the Admiral's early recollections of life in the Navy, of cruises all over the world and associations with many famous people, including royalty. He is full of nautical yarns and amusing anecdotes. Describing experiences in Barbados during a West Indian cruise, in 1888-9, he says: "A word must be spared in remembrance of the famous washerwoman, Jane Ann Smith, known to many generations of Naval officers. In our day Jane Ann was a majestic figure of a woman. . . . On her first visit to the *Canada* she almost embraced our stalwart and grim first lieutenant, a midshipman, but he coyly avoided her advances." Perhaps Gilbert had her in mind when he wrote—

She long has loved you from afar:
She washes for you, Captain R.

In Admiral King-Hall's younger days, sail had not entirely given place to steam in our war-ships. His chapter on the subject, and some of his illustrations, lead me on to a new book by Mr. E. Keble Chatterton, whose revised edition of his well-known work, "The Ship Under Sail," I noticed a week or two ago. In "CHATS ON NAVAL PRINTS"; with thirty-four illustrations, including colour frontispiece (Fisher Unwin; 7s. 6d. net), he puts his great store of knowledge at the disposal of the collector. The book has a two-fold value, as a study of old prints and the artists who produced them, and of the evolution of England's "wooden walls."

England of to-day is concerned at the moment with the "warfare" of sport, as in the coming battles of the Test Matches against one of her own daughter nations. Therefore, I am sure there will be a satisfactory "gate" of readers for "ANGLO-AUSTRALIAN CRICKET, 1862-1926." By Percy Cross Standing. With many illustrations (Faber and Gwyer; 6s. net), and "THE PERFECT BATSMAN; J. B. HOBBS IN ACTION." By A. C. MacLaren. With ninety-eight Cinema Photographs. (Cassell; 3s. 6d. net). With these two volumes at his elbow, the cricket enthusiast may be consoled if the Tests provide no better weather than the Derby.

C. E. B.



HOW A GERMAN ARTIST PAID HIS HOTEL BILL IN CAPRI: WALL DECORATIONS IN SILHOUETTE ON THE OUTSIDE OF THE BUILDING.

In sending us this photograph, our correspondent writes: "A German artist named Niefenbacher, who at one time, like all artists, was quite poor, stopped at an hotel in Capri and paid his bill by decorating the walls with silhouette pictures. These created a sensation at the time and have brought the inn an appreciable amount of custom."

Photograph by James's Press Agency.

life's highway (he was born in 1847), he gives no sign of "labour and sorrow." There is nothing in his vigorous reminiscences of the Victorian poet's

Poor old voice of eighty crying after voices that have fled.

On the contrary, the book has rather the "happy ending" of a Victorian love story, as the author records in the final paragraph, with obvious content, his second marriage at the age of seventy-five.

In the meantime he has told with zest his manifold experiences—at Eton and Cambridge, in the hunting field, in travels to India, Australia, and New Zealand, at Court and in the House of Lords, and as "Cock o' the North"—the name bestowed by tradition on the head of the House of Gordon. He has been on familiar terms with many famous people, including Charles Kingsley and Disraeli. He knew the eighth Duke of Beaufort by his nickname of "Guts and Gaiters." He spent an uncomfortable quarter of an hour with Queen Victoria trying to dissemble his æsthetic objection to the Albert Memorial.

What I like most of all, though, are the anecdotes in Scots dialect. Rather pleasing is that of the little boy who at lunch with many guests present, when refused a second helping by his mother, said: "If you don't give it to me I'll tell"; and, "no attention being paid to him, screamed out: 'Well, I'll tell. Ma breeks were made out o' the drawing room curtains.'"

Another one concerns a clever talking parrot, named Cockie. "When we went for our voyage round the world in 1876," writes Lord Huntly, "we left the bird with the head keeper, Grant, and his wife. . . . On our return, Grant brought Cockie back to the castle looking in splendid

THE "PEN" MIGHTIER THAN THE "SWORD": A WRITER AND HIS CATCH.

PHOTOGRAPH BY COURTESY OF THE "AUCKLAND WEEKLY NEWS."



WITH HIS 704 LB. BLACK MARLIN SWORDFISH, A RECORD FOR ROD AND LINE IN NORTH AUCKLAND WATERS, CAPTURED AFTER "A FOUR-HOURS' BATTLE": MR ZANE GREY, THE FAMOUS AMERICAN AUTHOR.

Mr. Zane Grey, the well-known author of hunting and adventure stories, has recently been big-game fishing in New Zealand waters. Writing in the "Auckland Weekly News," he said: "After nearly two months' fishing from Cape Brett to the Kara Kara Islands, Captain Mitchell and I have established a pretty accurate estimate of the extraordinary fighting qualities of the black marlin swordfish and the mako. . . . I hooked three large black marlin that thoroughly outwitted me and escaped. Finally, I had the luck to hold one, and after as hard a four hours' battle as I ever had with a fish, in

which he punished me fearfully, I succeeded in capturing him. I killed him on the rod, but I am bound to confess he whipped me soundly. He leaped twelve times, a magnificent spectacle; and weighed 704 lb. I must add that, in spite of the most expensive and powerful reels, lines, and rods that have ever been built, I find we are not perfectly equipped to fight these great fish fairly and squarely. New Zealand waters are undoubtedly the most remarkable in the seven seas for magnificent game fish. They will attract anglers from all over the world."

TYPICAL OF POLAR "TERRITORY" FLOWN OVER BY AMUNDSEN

PHOTOGRAPH BY CAPTAIN FRANK E. KLEINSCHMIDT, LEADER

OR CLAIMED BY RUSSIA: WALRUS AMONG ARCTIC ICE-FLOES.

OF THE CARNEGIE MUSEUM EXPEDITION TO THE ARCTIC.



A REMARKABLE PHOTOGRAPH OF WALRUS IN GREAT NUMBERS COMING UP

This remarkable photograph, as well as others given in our issue of April 24 illustrating Captain Kleinschmidt's recent expedition to the Arctic regions of Siberia, is interesting in connection with Amundsen's flight over the North Pole on May 13. A Reuter message of April 15 from Moscow said: "The Central Executive Committee of the Soviet Government has issued a decree declaring to be Soviet territory all lands and islands heretofore discovered, as well as those which may be discovered in the future, in the region situated in the North Arctic Ocean between the north coast of Russia and the North Pole within the meridian of 32 degrees 4 min. 35 sec. east longitude (Greenwich), the line passing the eastern section of Valda Bay across the triangular mark formed by Kekursky Cape and the meridian of 168 degrees 49 min. 30 sec. west longitude (Greenwich) passing the middle of the bay dividing the islands Ratmanov,

TO THE SURFACE TO BLOW: A SCENE IN THE ARCTIC REGIONS OF SIBERIA.

Krusenstern, the Dionid Islands group, and the Behring Straits, which, at the time of the publication of the present decree, the Soviet Government does not recognise as constituting part of the territory of any other countries. It is maintained in authoritative circles that the above decree does not establish a new precedent, inasmuch as Great Britain passed analogous acts respecting the Antarctic zone in 1923 and 1924." The above photograph is accompanied by a note stating: "The popular impression is that the Polar bear is the most to be feared of all the monsters that range the ice-packs; and for the Eskimo with his primitive weapons this is true; but Captain Kleinschmidt inclines to the belief that hunting walrus in the frail skin-boats with the Eskimo is still more dangerous sport." Captain Kleinschmidt's film of Eskimo life, entitled "Primitive Love," will begin at the New Gallery Kinema on June 14.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.

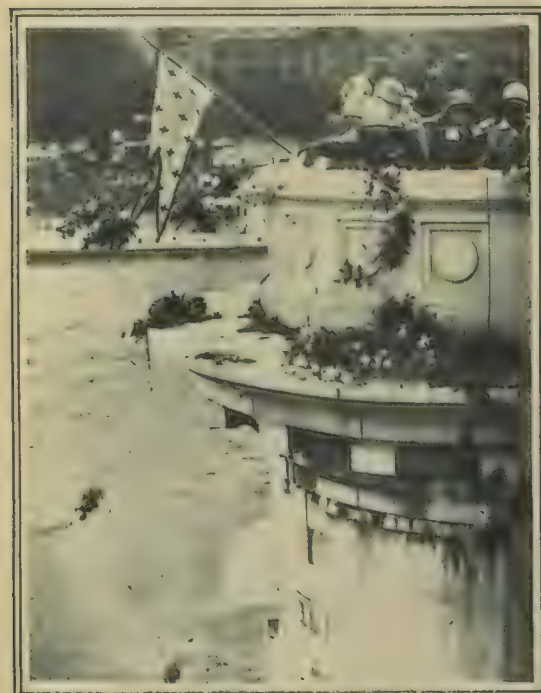
PHOTOGRAPHS BY STEPHEN CRIBB (SOUTHSEA), C.N., KEYSTONE, AND NOFAL.



A BRITISH BATTLE-SHIP ORDERED TO EGYPT, FROM MALTA, AS A DEMONSTRATION DURING THE RECENT POLITICAL CRISIS: H.M.S. "RESOLUTION."



AN UNUSUAL AMOUNT OF ICE IN THE ATLANTIC FOR JUNE: THE CUNARD LINER "ANTONIA" CAUTIOUSLY PLOUGHING THROUGH A VAST ICEFIELD.



WHERE JOAN OF ARC'S ASHES WERE THROWN INTO THE SEINE: ROUEN GIRLS DROPPING WHITE FLOWERS INTO THE RIVER, FROM A BRIDGE, ON HER ANNIVERSARY.



WITH HIS CADDIE (ON LEFT) CARRYING AN EXTRAORDINARY NUMBER OF CLUBS: WALTER HAGEN, ONE OF THE AMERICAN GOLF PROFESSIONALS BEATEN BY THE BRITISH.



THE GREAT WORK OF M. DE JOUVENEL (IN WHITE SUN-HELMET) IN SYRIA: AHMAR NAMY BEY, HEAD OF THE NEW GOVERNMENT, ACCLAIMED IN DAMASCUS.



WITH SMALL MODELS OF MAIN LINE ENGINES, AND 2 1/2 FT. GAUGE: A MINIATURE RAILWAY BEING MADE BETWEEN ROMNEY AND DYMCHURCH.

During the Egyptian crisis the battle-ship "Resolution," with Rear-Admiral Staveley on board, was ordered to Egypt from Malta.—On her recent voyage to Montreal, the Cunarder "Antonia" encountered in the Atlantic a vast expanse of floating ice, unusual at this season.—The anniversary of Joan of Arc's martyrdom at Rouen was kept on May 30. Marshal Lyautey handed Joan's standard to young girls of Rouen, who carried it in a procession to the Boieldieu bridge, from which they dropped white flowers into the Seine at the point where her ashes were thrown into the river.—British golf professionals won a sweeping victory over the Americans in the international match at Wentworth on June 4



AN ACCIDENT IN WHICH THE ABSENCE OF SERIOUS INJURIES TO PASSENGERS SEEMS MIRACULOUS: A MOTOR-BUS FALLEN FROM A BRIDGE ON TO A TRAIN AT THETFORD.

and 5, winning by 13 matches to 1.—M. Henry de Jovenel, the French High Commissioner in Syria, has in only six months wrought a wonderful change there. An autonomous Government has been established in Damascus, under Ahmar Namy Bey, and another in the Lebanon. On visiting Damascus before his return to France, M. de Jovenel was the object of enthusiastic demonstrations.—The Romney, Hythe and Dymchurch Railway, a miniature line 16 1/2 miles long, is now under construction.—A double-decked motor-bus at Thetford, Norfolk, recently ran into a bridge parapet, and crashed on to the railway 30 ft. below, one end falling on a stationary train. No one was seriously injured.

The Colour of Oxford: "Alma Mater" of the Dark Blues.

FROM THE DRAWING BY W. DACRES ADAMS, SHOWN IN HIS RECENT EXHIBITION OF "OXFORD AND ITS COLLEGES,"
AT THE FINE ART SOCIETY'S GALLERIES.



THE TOM TOWER, OXFORD: THE FAMOUS ENTRANCE TO THE GREAT QUAD OF CHRIST CHURCH.

The charming water-colours of Oxford given on this and succeeding pages are reproduced by our colour-photogravure process, of which several other striking examples have appeared in our pages. The "Tom" Tower of Christ Church, so named from its great bell, is a familiar landmark in Oxford, and one of the most imposing architectural features of the University.

The Colour of Oxford: "Alma Mater" of the Dark Blues.

FROM THE DRAWING BY W. DACRES ADAMS, SHOWN IN HIS RECENT EXHIBITION OF WATER-COLOURS OF "OXFORD AND ITS COLLEGES,"
AT THE FINE ART SOCIETY'S GALLERIES.



JESUS COLLEGE, OXFORD: THE QUADRANGLE AND GATEWAY, FROM WITHIN.

The Colour of Oxford: "Alma Mater" of the Dark Blues.

FROM THE DRAWING BY W. DACRES ADAMS, SHOWN IN HIS RECENT EXHIBITION OF WATER-COLOURS OF "OXFORD AND ITS COLLEGES,"
AT THE FINE ART SOCIETY'S GALLERIES.



CHRIST CHURCH, OXFORD: THE ENTRANCE TO PECKWATER QUAD.

The Colour of Oxford: "Alma Mater" of the Dark Blues.

FROM THE DRAWING BY W. DACRES ADAMS, SHOWN IN HIS RECENT EXHIBITION OF "OXFORD AND ITS COLLEGES,"
AT THE FINE ART SOCIETY'S GALLERIES.



MAGDALEN COLLEGE, OXFORD: THE FOUNDER'S TOWER.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY BASSANO, SPORT AND GENERAL, RUSSELL, PHOTOPRESS, "DAILY MAIL," C.N., I.B., AND L.N.A.



HEAD OF THE ARMY MEDICAL SERVICE: THE LATE LT.-GEN. SIR W. LEISHMAN.



SWORN-IN AS THE NEW PRESIDENT OF POLAND: M. IGNACY MOSIECKI.



FORMERLY SECRETARY TO THE BOARD OF AGRICULTURE: THE LATE SIR THOMAS ELLIOTT.



TO TOUR BRITAIN IN THE CAUSE OF PEACE: DR. F. W. NORWOOD, CITY TEMPLE.



RECENTLY OPERATED ON FOR APPENDICITIS: MISS HELEN WILLS.



THE "DEMON BOWLER" DEAD: THE LATE MR. F. R. SPOFFORTH, THE CRICKETER.



AMERICAN WINNERS OF A BISLEY TROPHY ENTERTAINED BY THE PILGRIMS: U.S. RIFLEMEN (LEFT) AND THEIR BRITISH OPPONENTS (RIGHT FOREGROUND), SHOWING THE DUKE OF CONNAUGHT (LEFT) BESIDE THE HOWARD VINCENT SHIELD.



PROMINENT FIGURES IN THE LIBERAL CONTROVERSY: (FROM RIGHT TO LEFT, STANDING) LORD OXFORD, SIR JOHN SIMON, M.P., AND LADY OXFORD, AT THE LUNCHEON GIVEN TO SIR JOHN AT THE NATIONAL LIBERAL CLUB.



LEADER OF THE REVOLUTION IN PORTUGAL: GENERAL GOMES DA COSTA, ADDRESSING HIS TROOPS, WHO RECENTLY ENTERED LISBON.



ROYAL VISITORS FROM SWEDEN ARRIVE IN LONDON: PRINCESS INGRID (LEFT) AND HER BROTHERS, PRINCE SIGVARD AND PRINCE GUSTAVUS ADOLPHUS, AT ST. PANCRAS WITH PRINCESS HELENA VICTORIA (SECOND FROM LEFT).



THE FIRST ROYAL COMPETITOR FOR WIMBLEDON: THE DUKE OF YORK, WHO IS ENTERING FOR THE MEN'S DOUBLES.

Lieut.-Gen. Sir William Leishman, who had been Director-General of the Army Medical Service since 1923, was a great authority on tropical medicine and anti-typhoid inoculation.—M. Mosiecki, the new President of Poland, is a distinguished engineer and scientist, and has been Professor of Electro-Chemistry at Lemberg.—Sir Thomas Elliott was for twenty years Secretary to the Board of Agriculture, and afterwards Deputy Master of the Mint.—Dr. F.W. Norwood, Pastor of the City Temple, will begin in October a six-months peace campaign throughout Britain, for the League of Nations Union.—Miss Helen Wills, the American lawn-tennis player, will not compete at Wimbledon, owing to her operation.—Mr. F. R. Spofforth came to England with the first five Australian cricket teams, and settled

here in 1888.—The rifle team of the 107th U.S. Regiment retained the Howard Vincent trophy at Bisley, beating a team of the Queen's Westminsters and Civil Service Rifles. The teams were entertained by the Pilgrims on June 4, the Duke of Connaught presiding.—Lord Oxford and Asquith presided on the same day at a luncheon in honour of Sir John Simon, M.P., at the National Liberal Club.—Gen. Gomes da Costa entered Lisbon with his troops on June 6.—Princess Ingrid, daughter of the Crown Prince of Sweden, and her brothers, arrived in London on June 7.—The Duke of York has entered for the men's doubles at Wimbledon, with Wing-Commander Louis Greig, his former Equerry. They won the R.A.F. doubles in 1920. The Duke is a left-handed player.

AT HOME AND ABROAD: PICTORIAL RECORDS OF THE MOST INTERESTING EVENTS FROM NEAR AND FAR.

PHOTOGRAPHS BY L.N.A., CENTRAL PRESS, I.B., UNDERWOOD AND

UNDERWOOD, "DAILY MAIL," C.N., AND SPENCER-SPIER (MELBOURNE).



CONDUCTED FOR THE FIRST TIME BY SIR HENRY WOOD: THE HANDEL FESTIVAL AT THE CRYSTAL PALACE WITH 3500 PERFORMERS—REHEARSAL DAY.



A LONDON TERMINUS CLOSED AND IN COURSE OF TRANSFORMATION: RECONSTRUCTING THE WHOLE NETWORK OF LINES WITH PLATFORMS AND SIGNAL-BOXES AT CANNON STREET STATION.



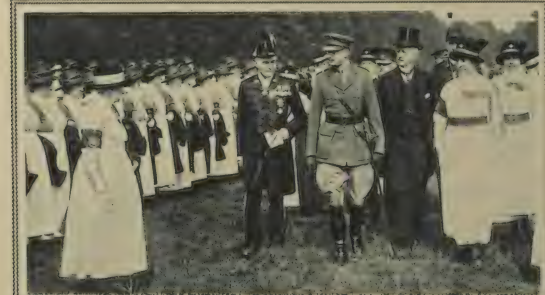
A LORRY CRASHES INTO THE FRONT ROOM OF A HOUSE WHERE AN OLD MAN WAS READING BY THE WINDOW: A REMARKABLE ACCIDENT IN FULHAM.



SHOWING THE THREE FLAGS (NORWEGIAN, ITALIAN, AND AMERICAN) DROPPED AT THE NORTH POLE: A MEDAL FOR AMUNDSEN AND THE "NORGE" CREW.



THE "DERBY DOG" THAT IS SAID TO HAVE SPOILT SWIFT AND SURE'S CHANCES: JOCK, OF HOMERTON, AN AIREDALE-CUM-RETROEVER, WITH HIS MASTER.



PRINCE HENRY INSPECTING NO. 1 (PRINCE OF WALES) DISTRICT ST. JOHN AMBULANCE BRIGADE IN HYDE PARK: H.R.H., BETWEEN LORD WILLIAM CECIL (RIGHT) AND GENERAL SIR PERCIVAL WILKINSON (LEFT) PASSING DOWN THE LINE OF NURSES.



THE PRIME MINISTER AT EDINBURGH: MR. BALDWIN SPEAKING FROM THE BALCONY OF THE STUDENTS' UNION—WITH MRS. BALDWIN (RIGHT) AND SIR ALFRED AND LADY EWING (LEFT).



OVERLOOKING THE SPOT TO WHICH THE SWIFT AND SURE'S CHANCES: A REPLICA OF HENRY HUDSON'S SHIP, THE "HALF MOON," IN A PARK AT COHOES, N.Y.



WITH HER ATTENDANT LADIES ON THE PLATFORM ALL IN AN ATTITUDE OF OBEDIENCE: THE EMPRESS OF JAPAN READING A MESSAGE TO THE WOMEN'S PATRIOTIC ASSOCIATION.



CONTAINING A SLENDID OAK-PANELLLED COUNCIL HALL PRESENTED BY GREAT BRITAIN: THE NEW INTERNATIONAL LABOUR OFFICE AT GENEVA OPENED IN CONNECTION WITH THE LEAGUE OF NATIONS MEETING.



IN WATERLOO UNIFORMS: GUNNERS REHEARSING FOR A MUSICAL DRIVE IN THE ALDERSHOT COMMAND HORSE SHOW AND MILITARY DISPLAYS.



MELBA'S FAREWELL AT COVENT GARDEN: THE FAMOUS SINGER AS MIMI IN "LA BOHEME," TWO ACTS OF WHICH ENDED THE SPECIAL PROGRAMME ARRANGED FOR HER LAST APPEARANCE.

For the Triennial Handel Festival at the Crystal Palace, 3500 performers were chosen, and the direction of the oratorios was for the first time in charge of Sir Henry Wood. A rehearsal took place on Saturday, June 5, for the performance in the ensuing week.—Cannon Street Station was closed to the public on June 5 for twenty-two days, for the complete transformation of the network of lines into the station and over the bridge, as well as the reconstruction of platforms and signal-boxes. The new station and track are due to be ready on June 28.—The model of Henry Hudson's ship, the "Half Moon," in which he explored the Hudson River in 1609, was originally built for the marine pageant in the Hudson-Fulton celebrations in 1909. It has just been placed in a public park at Cohoes.—In avoiding some children playing in the road, on June 7, a heavy lorry and trailer crashed into the front of No. 63, Shorlands Road, Fulham, a house occupied by Mr. J. P. Shipley, aged eighty, who was sitting reading by the front window. He was hurled across the room in his chair and smothered in debris, but escaped unhurt. The driver of the lorry was injured.—Italian-Americans are presenting a gold medal to Captain

Amundsen and his companions and crew of the "Norge" to commemorate their North Pole flight.—The "Derby dog" that ran on the course during the race, near Tottenham Corner, and interfered with Lord Astor's horse, Swift and Sure, suddenly broke away from his masters, Mr. Fred Avis and Mr. Horace Avis, as they stood by the rails. They had walked to Epsom from Homerton.—The new building of the International Labour Office at Geneva was officially opened on June 6, in connection with the fortieth session of the Council of the League of Nations. Lord Burnham was elected President of the Labour Conference, at which thirty-six countries are represented.—Prince Henry, on June 5, inspected the St. John Ambulance Brigade of the No. 1 (Prince of Wales) District, whose total strength is 3170 ambulance officers and men, and 1120 nursing officers and sisters. There were over 2000 on parade.—Mr. Baldwin, with Mrs. Baldwin, went to Edinburgh on June 7, and received the freedom of the city.—The programme arranged for Dame Nellie Melba's farewell at Covent Garden, on June 8, before the King and Queen, concluded with Acts 3 and 4 of "La Bohème." The rôle of Mimi is one of her greatest successes.

Bismarck and William II.: A Decisive Experience.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

IN the most diverse quarters surprise is felt that after seven years the German Republic still exists! It has been said so often that Germany is by predestination a monarchical and authoritative country that the world

Government on the English model, the abolition of the privileges of the aristocracy, the unification of Germany, and the transformation of the Germanic confederation, which had been created by the Treaty of Vienna, into a great European Power. The numerous dynasties, the nobility, and all the social forces that were devoted to them, aspired to the preservation of the order of things established in 1875, both in foreign and internal affairs. A violent shock between these two groups and these two tendencies seemed imminent.

Bismarck thought out and realised a plan which was to save the royal power and the privileges of the aristocracy, while satisfying the national aspirations of the bourgeoisie and the intellectual classes. He persuaded the old King of Prussia to take upon himself the responsibility of the necessary wars for creating a German Empire on the ruins of the Germanic Confederation; he forced the hesitating or recalcitrant aristocracy to follow him in the audacious adventure; in seven years he made Germany, which until then had been so weak, into the strongest military Power in the world; and he succeeded by this audacious stroke in arresting, not only in Prussia, but in the whole of Germany, the progress of the demo-

cratic movement, and saving the ancient privileges of the nobility and the ancient powers of the dynasties.

Out of this policy there came a régime which was at once monarchic and personal, and which can to-day still serve as a model to all the dictators and to all the aspirants to dictatorship of which Europe is full. The Parliament had no directing power; its rôle was limited to approving the Budgets, voting the laws, and exercising a certain control. The direction of the State belonged to the executive power, whose supreme representative was the King of Prussia and German Emperor. He directed the State with the help of Ministers chosen by him from among the nobility and the administration, outside of Parliament, and responsible to himself. Among these Ministers, the one who had created the system and imagined the policy which was the outcome of that system enjoyed so large a share of authority that he became, with his King, the personal master of the State, the veritable "Dictator" of whom so many spirits, anxious about the future of the world, are dreaming to-day. The army, surrounded by an aureole of glory, devoted to the Emperor,

whom it recognised as its only chief, confined within itself like a State within a State, was the strongest support of the régime.

This system, created with intelligent audacity in favourable circumstances, was of imposing solidarity. Agreement between the King and his "Minister Dictator" was complete, for they had created the system together, by each taking a part of the terrible risk which the attempt involved. The system rested not on vague speeches and promises for the future, but on services rendered and results obtained; consequently, on a great, sincere, and spontaneous consent of the majority of the people. It had been created by force, but by force chiefly employed abroad against external enemies; there had been no need to employ it at home except to a minimal extent.

But, despite its solidity, this system had one weak point. It rested partly on the prestige of the dynasty, and also partly on the authority of a great Minister, who enjoyed immense confidence on account of the services he had rendered. What would happen in a country where the democratic movement had been arrested, but not destroyed, by the success of the Bismarckian policy, the day when that Minister disappeared, the day when he should be replaced by another Minister, who, even if he were endowed with the genius of his predecessor, would no longer enjoy the prestige of the services which Bismarck had rendered? The whole tragedy of the reign of William II. lies in this question.

It is obvious that, if one looks at the matter in a purely theoretical light, it would have been to the interest of the successors of the first German Emperor to imitate the Kings of England and the House of Savoy, by concealing themselves behind a Parliament, and sharing with it the heaviest part of the responsibilities attached to power. At a time when the critical spirit is so highly developed, a King or Emperor can only remain irresponsible and outside all discussions if he does not act at all, or if he acts without showing himself. The Parliamentary system has rendered a great service to monarchies, particularly because it has afforded them a means of exercising power while remaining enveloped in a discreet shadow, without being obliged to show themselves too much.

The Hohenzollerns had staked their play high in 1866 and 1870. They had won their game. Prudence counselled them, in the words of Cato the elder, not to "re-enter the Cyclopean cave." Indeed, it was always said that the father of William II., the unfortunate Frederick who was Emperor for only three months, intended to introduce into Germany a régime analogous to English Parliamentaryism. Why did his son turn towards a moderate and popular absolutism? Why did it please him to accentuate the personal character of the régime, and to underline the responsibilities of the Crown to such an extent that, when the catastrophe occurred, the dynasty appeared to be the principal cause of it?

"Vanity, levity, inconsequence," replies his biographer. M. Ludwig's book is a historical demonstration of the



BITTERLY DISAPPOINTED BY THE REFUSAL OF THEIR IDOL TO ACCEPT THE PRESIDENCY OF POLAND: A GREAT CROWD OF DEMONSTRATORS IN WARSAW AFTER THE ELECTION OF MARSHAL PILSUDSKI.

Marshal Pilsudski, who led the recent military coup d'état in Warsaw, and is the idol of the masses, was elected President of the Republic on May 31, but, for reasons of his own, immediately refused to accept office. A great Socialist demonstration, assembled in the square of the Opera to welcome him, received the news of his refusal with consternation. In spite of it, they marched through the streets with a picture of him carried before them. A fresh election took place on June 1, when M. Ignacy Mosiecki was elected President. The popular belief was that Marshal Pilsudski was biding his time.—[Photograph by Swiatowid.]

would have been much less surprised to see the birth of Fascism there than the duration of a Parliamentary Republic. Indeed, the republic is still generally considered as a precarious transition, at the end of which the inner trend of the race for dictatorship will regain the upper hand. People would perhaps be less surprised at the painful efforts Germany has made during the last seven years to organise a Parliamentary Republic, despite the most discouraging difficulties, if they had read a book entitled "Wilhelm der Zweite," by Emile Ludwig, which at this moment has a great success in Germany.

Written in a spirit of uncompromising severity, to show how much the character and faults of the third German Emperor contributed to the catastrophe of 1914, the book proves in the most decisive manner that the last of the Hohenzollerns was lacking in the qualities most necessary for a statesman. But, in reading it, it is also easy to convince oneself that the personal character of the Sovereign was only a secondary cause of the catastrophe, and that the deep-rooted real cause was the Bismarckian system.

The question is of vital importance not only from the sentimental point of view of historical justice, but for the appreciation and understanding of the present European situation. The Bismarckian system is the illustrious model of all the dictatorial Governments which, under different names, it has been tried to create since the war, even in those countries which had sacrificed hundreds of thousands of men in order, as it was expressed during the war, to break down "Prussianism." If that system, despite its splendour and its grandeur, led to the catastrophe of 1914, it would not be surprising that Germany should only display moderate enthusiasm for the more or less successful imitations of it with which other nations are contenting themselves to-day; and we ought rather to be surprised that those imitations raise so much hope outside Germany, when their grand model has so terribly disappointed the people that created it. The origin and growth of the Bismarckian system is a page of history which has the value belonging to an actual experience. It will not, therefore, be useless to recall it.

In what condition did Bismarck find things when he was called to power by the King of Prussia in 1863? The consequences of the revolution of '48 continued to make themselves felt in the whole Prussian State. The nation was divided by an acute political struggle. The Liberal bourgeoisie and the intellectual classes wanted a Liberal



SALUTED BY MEN IN THE COSTUME OF OLD-TIME FRONTIER GUARDS: A MONUMENT TO PRESIDENT MASARYK OF CZECHO-SLOVAKIA, UNVEILED AT VSETIN.

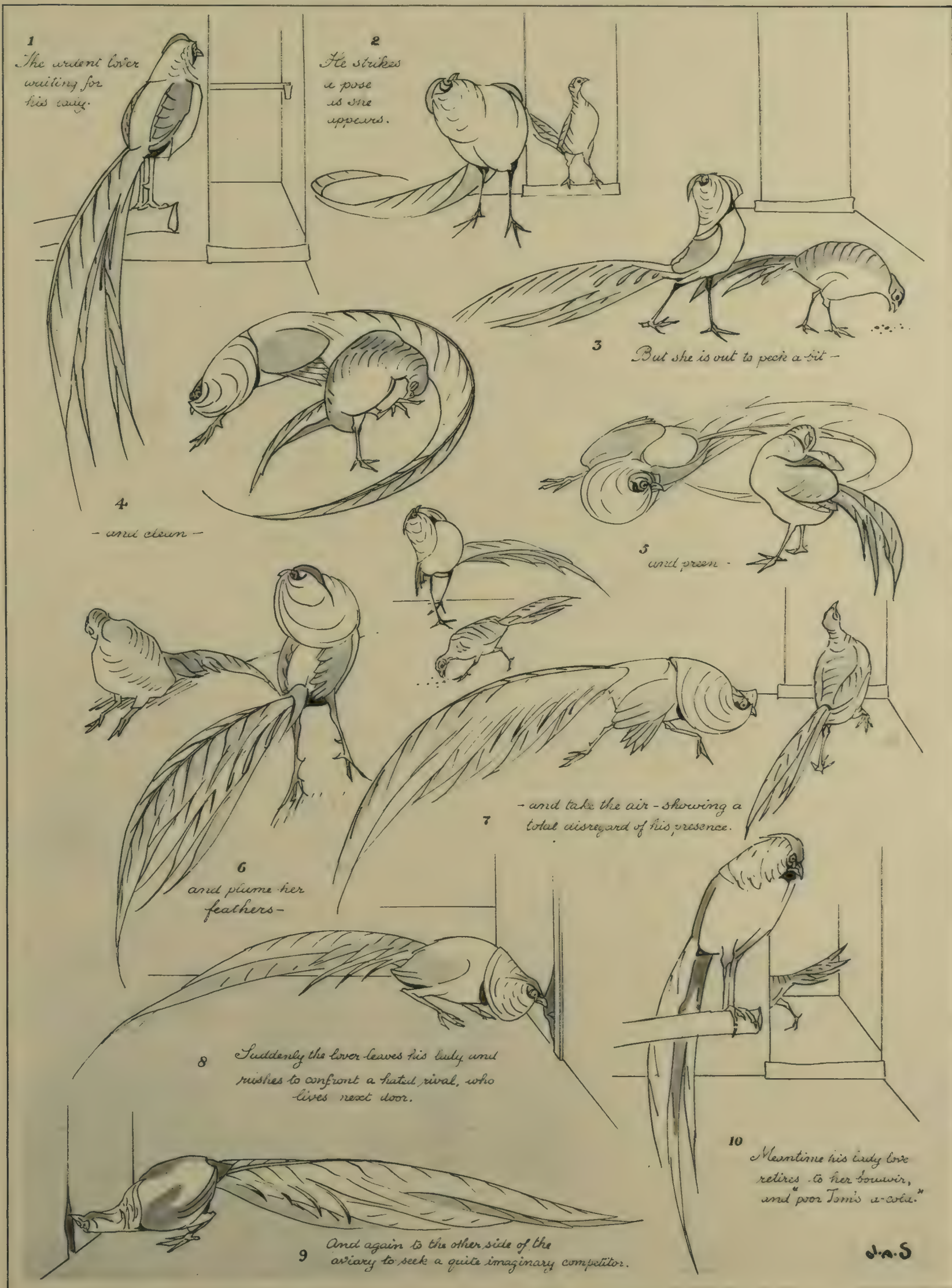
A monument to the President of the Czechoslovak Republic, M. Masaryk, was unveiled recently at Vsetin, in East Moravia, a district which he long represented in the old Austrian Parliament before the war. The ceremony was attended by crowds of peasants in their picturesque national costumes.—[Photograph by Keystone.]

error committed by William II. in turning towards absolutism and in defying the spirit of the age. But was it so easy for a German Emperor, in 1888, to take the opposite

(Continued on page 1050.)

HUMOURS OF THE "ZOO": STUDIES OF ANIMAL LIFE.—No. XVII.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



"IN THE SPRING . . .": THE AMOROUS DISPLAY OF THE AMHERST PHEASANT (FROM CZECHUAN, IN CHINA) AND HIS UNRESPONSIVE JULIET.

"They do not love that do not show their love."—is the Amherst Pheasant's maxim, and his fascinating amorous ecstasies provide one of the best delights the "Zoo" gives us. Patterned and laced with orange, metallic green, black and white, surmounted with a blood-red crest, moving with a nimble carriage,

and throwing his scale-patterned cape well forward, revealing only his brilliant "glad-eye," this bird is the most attractive of the pheasants. But that plain little body, his wife, gives no response to his advances, and is frankly bored by his exuberant love displays.—[Drawing Copyrighted in the United States and Canada.]

THE WORLD OF WOMEN.

THE KING and Queen, anxious as the coal crisis made them, and deeply sympathetic as they were with the wives and children of the miners, who were the stricken while the men were striking, thought

of others in this great community of ours, and arranged that the fixtures on which so large a section of trade depends for prosperity should go on as usual. Doubtless their Majesties also gave thought to the great volume of visitors to our shores this year, and determined that they should not find Great Britain dull and depressed. "The season had to be saved" was in the King's and the Queen's mind, and in their usual quiet, steady, unobtrusive but effective way, they set about saving it, and

of knighthood. The title was, however, granted by Royal Warrant to his widow, who has the Queen Elizabeth of Belgium medal, and lives at Hove. Lady Cheetham's only brother is a Commander in the Navy. One of her sisters is the Hon. Mrs. Clive Bigham, wife of the elder son of Viscount Mersey; another is the widow of Major C. P. F. Walker, Grenadier Guards. Sir Milne and Lady Cheetham have been at Athens.

Viscountess Willingdon does not go as a novice to Canada in the position of wife of the Governor-General, since she was in India in a similar position for her husband's term of office as Governor of Bombay and of Fort St. George, Madras, and made a great success of it. She is a tall, graceful lady, handsome, and having great charm of manner. Lord Willingdon was A.D.C. to her father, the late Lord Brassey. Lady Willingdon knows the world, and has sailed round it in the celebrated *Sunbeam*, in addition to living in several of the Empire Dominions. She dresses well and is very artistic. Her elder son was killed in the Great War, and her only surviving child, the Hon. Inigo Brassey Freeman-Thomas, married the eldest daughter of Sir Johnston and Lady Forbes-Robertson. Lady Willingdon has the G.B.E., the Order of the Crown of India, the Kaisar-i-Hind Medal, and is a Lady of Grace of the Order of St. John of Jerusalem.

She will be welcomed in Canada, and will very soon be as much a favourite there as in India and in the neighbourhood of Ratton, Sussex.

Priscilla Countess Annesley, a well-known figure in society, has returned after a trip in the s.s. *Otranto* which had an exciting incident, as she struck a rock, and was obliged to land her 550 passengers on the *Piræus*. Lady Annesley loves the sea, and has always been a yachtswoman; her honeymoon was spent on her husband's yacht at Cowes, and she is a familiar figure in the Squadron garden every Cowes Week that she is in England, spending most of her time, however, afloat. She made a long visit to America, and has travelled a great deal. She loves

be of use to him. Miss Cecilia is a fine swimmer, and has accomplished four miles in the sea recently. Sir Gerald Strickland is, through his late mother, sixth Count Della Catena, as she was the niece and heiress of the fifth Count, and the daughter of Cavaliere Peter Paul Bonci Mompaldo of Bologna.

Miss Davis, daughter of the owner of the yacht *Western*, which succeeded in winning from the *Britannia* last year, is over here with her mother, and looking forward to the yachting season. She is a pretty, vivacious girl, natural and charming in manner. Mrs. Davis was a victim of influenza, and not a keen lover of our climate, which gave her a dull and chilly welcome. She was born in England, but lives in South Africa, and she and her daughter miss very much the constant sunshine. Mrs. Davis is a delightful little lady, and quickly corrected herself when she said: "We beat the King" into "We outsailed the *Britannia*." She speaks with great enthusiasm of Princess Alice and the Earl of Athlone, and Lady May Cambridge, who saw them off from Cape Town. Mrs. and Miss Davis intend to sail on the *Western* at Cowes and other regattas.

A débutante of the first Court was

Miss Rosemary Lindsay, younger daughter of the Hon. Mrs. Robert Lindsay, and niece of the Earl of Crawford and Balcarres. Her father, Major the Hon. Robert Lindsay, was in the Scots Greys, served in the South African War, and died in 1911. His widow is the daughter of the late Sir William J. Clarke of Australia. Her only son is in the Grenadier Guards, and her elder daughter, Miss Joyce Lindsay, has been presented. Mrs. Lindsay has not long returned from a trip practically round the world with her two daughters, taking them to many places off the beaten track which she had visited with her father in their extensive travels previous to her marriage. She has a fine house in Charles Street, and entertains young friends of her son and daughters frequently.

When a child, Miss Rosemary Lindsay met with a serious accident, falling through a skylight. Happily, no disfigurement resulted.

Mrs. Houghton arranged a dance at Crewe House on the 8th for her daughter, Miss Houghton, who is a very handsome girl, and a great favourite. She is one of those whose Eton crop admirably suits her, as she has a well-shaped, well-poised head. Her hair was very pretty, and one misses it. She was riding a new horse in the Park, which crossed its forelegs and came down with her, causing a fractured collar-bone, from which she has only just recovered. She was presented at Court last year. Miss Houghton is the daughter of the American Ambassador, Mr. Alanson Houghton. He has been in this position since last year. Before that he was Ambassador Extraordinary and Minister Plenipotentiary to Germany from 1922.—A. E. L.



ENGAGED TO MR. RICHARD ELWES, SON OF THE LATE MR. GERVAISE ELWES AND OF LADY WINIFRIDE ELWES: MISS FREYA SYKES, DAUGHTER OF THE LATE SIR MARK SYKES AND LADY SYKES.

Camera Portrait by Hugh Cecil.

everything is going forward much as usual, despite an industrial crisis which leaves a trail of suffering.

Countess Granville will be at the Hague, where her husband is the new Minister for Great Britain, for the coming-of-age of Princess Juliana next year, when she will be declared Princess of Orange and given her own establishment. She is named after the mother of William the Silent, and is very popular in Holland. Lady Granville will have a gay time, for the heiress to the throne likes life and society. She has had a long experience of diplomacy, for her father was British Minister at Monte Video, and Lord Granville has been in the Diplomatic circle since 1893. Since her marriage, in 1900, she has been with him at Berlin, Paris, Brussels, Salonica, Athens, and Copenhagen. The late Mr. Walter Baring, Lady Granville's father, was a brother of the late Earl of Cromer. He had only one daughter, Nina Ayesha, now Lady Granville, and one son, who married the only daughter of Sir John Winfield Bonser. Lady Granville has as cousins the Earl of Cromer, Lord Revelstoke, Lord Ashburton, and Lord Northbrook. There is no family. Lady Granville is a clever and charming woman. Lord Granville's brother, and heir-presumptive,

is Captain in the Navy, and his wife is one of the Duchess of York's sisters, Lady Rose Leveson-Gower.

Lady Cheetham, who goes with her husband to Copenhagen, where he has recently been appointed British Minister, is Sir Milne Cheetham's second wife, and is the daughter of the late Sir Horace Seymour, of the family of which the Marquess of Hertford is the head. Her father, who was private secretary to Mr. Gladstone, was nominated for a K.C.B., but died before he received the honour



THE ELDER DAUGHTER OF LORD AND LADY WIMBORNE, WHOSE ENGAGEMENT TO THE HON. GILBERT HAY, SECOND SON OF LORD AND LADY KILMARNOCK, WAS ANNOUNCED RECENTLY: THE HON. ROSEMARY LINDSAY.

Camera Portrait by Hugh Cecil.

gardening, and has a charming one at Maidenhead. Being Irish, she is immensely interested in Irish affairs, and always makes a lot of money at sales for the Irish refugees and the families who have suffered so much in the reconstruction of Irish affairs.

Sir Gerald Strickland's daughter, Miss Cecilia Strickland, is acting as his secretary. She is the second of his five surviving daughters; his sons died in infancy. His wife was Lady Edeline Sackville, daughter of the seventh Earl De La Warr; she died in 1918. Miss Cecilia Strickland is a good shorthand typist, and a great help to her father, whom she accompanied to England from Malta, where he was acting as chief secretary to the Government of Malta. His daughters were with him when he was Governor of Western Australia and of New South Wales, and learnt there to



A DÉBUTANTE OF THE FIRST COURT: MISS ROSEMARY LINDSAY.

Photograph by Hay Wrightson.



THE MARRIAGE OF MISS PAMELA GLADSTONE TO MR. E. GERVAIS TENNYSON—D'ENNCOURT: THE BRIDE AND BRIDEGROOM.

Photograph by Lafayette.



DAUGHTER OF THE U.S.A. AMBASSADOR: MISS HOUGHTON.

Photograph by Vandyk.



IN TOWN AFTER AN EXCITING TRIP IN THE "OTRANTO": PRISCILLA COUNTESS ANNESLEY

Photograph by Bertram Park.

"IN THE CITY."



THE BUSINESS LUNCH.

Who does not know the gilded Business Lunch?
Champagne galore—the plumpest quails to crunch—
An atmosphere both jocular and mellow,
Where each wants something of the other fellow.

Marcus has vowed before the courses end
To net some thousands from his well-fed friend;
That genial "gourmet," plied with loved Abdullas,
Sees wild-cat schemes in most attractive colours.

—F. R. HOLMES.

ABDULLA SUPERB CIGARETTES

TURKISH

EGYPTIAN

VIRGINIA

Fashions & Fancies

WHEREIN ARE DESCRIBED CERTAIN FROCKS AND WRAPS WHICH WILL SURELY GRACE THE FASHIONABLE PADDOCKS AND GARDENS, MINGLED WITH OUTDOOR FURNITURE FOR OUR LEISURED MOMENTS.



ducing godets of massed picot-edged petals fashioned of taffeta which flutter gracefully with every movement.

Georgette Coats Bordered with Fur.

Undoubtedly, frocks accompanied by georgette coats hemmed with fur are the *pièce de résistance* of every fashionable wardrobe. At Harvey Nichols' there is a lovely model with a frock of white georgette decorated with openwork embroidery actually worked in the material. Through a border of this can be glimpsed an underskirt hemmed with black satin, and to carry out the same idea, the straight georgette coat, panelled with tiny tucks down the back, is bordered with black-and-white civet cat. Then, a simple frock and coat in stone-coloured georgette is hemmed with hare dyed to match. In another creation, the coat is almost entirely knife-pleated, each pleat being outlined with tiny gold beads, an unusual and very effective mode of decoration. A lace overskirt embroidered with flowers in soft colourings is an innovation which is very attractive.

Inexpensive Summer Frocks.

Really wonderful opportunities are represented by the pretty washing frocks pictured on this page, for they can be secured for 30s. each in the Inexpensive Frock Department at Swan and Edgar's, Piccadilly, W. The one on the left is carried out in real Irish linen, the white skirt being mounted on a camisole top, and the coat-jumper carried out in printed linen in the gayest of colourings. It is guaranteed fadeless and unshrinkable, and the great advantage lies in the fact that it may be worn as one of those delightful "odd" coats which are so much in vogue, thrown indiscriminately over any frock. The other model is an all-British washing silk in beige and white marl mixture, which will wash and wear indefinitely. Several styles are available at the same price. Then there are pretty flowered voiles at 30s. and at 40s., in all sizes, a speciality being made of long-sleeved models for the busy woman. An exceptionally attractive and pleasantly inexpensive tennis frock is a sleeveless affair of pure silk crêpe (price 40s.), pleated at the sides and made with a jumper suit effect.

Hammocks, Cushions, and Picnic Baskets.

There are so many inviting garden accessories at Waring and Gillow's Oxford Street, W., that a personal visit alone will bring realisation of the infinite variety of garden umbrellas, swing hammocks provided with sun shelters, and cushions of every size. Another important

item of the summer equipment is the picnic basket. A tea-basket fitted with patent stand and kettle, china cups and saucers, cream flask, stove, etc., can be obtained for 17s. 6d., for two persons, and for 27s. 6d. for four, while a combined luncheon and tea-basket, fitted with every possible accessory, is available for 37s. 6d. A leaflet giving particulars of several other variations will be sent post free on request to all who apply mentioning the name of this paper. For less ambitious picnic parties, the "Wash" kettle sets are excellent inventions. Comprising a kettle with brass-screw lid and spout, a patent stand and stove, it will boil in any wind, and costs only 3s. 6d. or 5s. according to size. They are easily portable and will give satisfactory results under almost any conditions.

Garden Furniture.

Thoughts of summer fashions conjure up visions of delightful hours spent in the garden, and a well-chosen furniture is a surprisingly important factor towards the general enjoyment. There are no greater authorities on the subject than Waring and Gillow, Oxford Street, W., who design and carry out every possible accessory that may be needed. Pictured on this page, for instance, is a compact little tea-trolley, available for £3 3s., and a complete set of Dryad furniture. The polished malacca used in the making of the cane renders it particularly attractive in appearance, and is essentially practical. The table may be purchased separately, price £2 10s., and the chairs are £1 17s. 6d. each. There are, too, useful folding chairs with arms made of ash, available for £1.

Two delightful summer dresses from the Inexpensive Frock Department at Swan and Edgar's, Piccadilly, W. Linen, white and printed in gay colours, expresses the jumper suit, and behind is a simple little frock of British washing silk in a soft beige and white marl mixture.

Lovely Frocks for the Season's Fashionable Functions.

At this time of the year, the races, garden-parties, "at-homes," and a hundred functions for which Fashion has been designing for several months, are in full swing.

Georgette is a favourite material this season, used to express simple frocks with coats to match, and navy-blue is a colour much in vogue. Many delightful models for these important occasions are to be found in the salons of Harvey Nichols, Knightsbridge, S.W. In one fascinating frock appears the striking contrast of a deep petunia georgette coatee, bordered with broderie anglaise, opening on peacock crêpe-de-Chine; and another striking colour scheme is navy georgette, exquisitely embroidered with tiny openwork motifs of taffeta, revealing glimpses of flesh pink beneath. A second study in navy-blue georgette is a frock and coat, each intro-

Tea in the garden is a delight which is marred too often by discomfort, but with this practical garden furniture from Waring and Gillow's, Oxford Street, W., the enjoyment is complete.



FAMOUS SPORTING CLUBS OF THE WORLD



The Meet of the Four-in-Hand Club at the Powder Magazine in Hyde Park.

To the "owner-driver" of one hundred and twenty-five years ago we owe a deep debt of gratitude. These founders of the Four-in-Hand Club were largely responsible for many of the early road improvements and to their influence can be traced the beginnings of the camaraderie and the courtesies of the open road.

Though smaller in numbers to-day, this fine old Club has lost none of the sportsmanship and keenness of its earlier years. Despite the progress of horseless vehicles the coach retains a fascination which no lover of horses can resist. 'Tis a noble sight to watch the deft handling of a well-matched team as they swing along a leafy lane at a spanking pace, and the music of the horn calls forth echoes we can ill afford to lose. During the recent General Strike the appearance of a primrose-panelled coach in the City was hailed with delight by many foot-sore workers. Drawn by two horses instead of four, this handsome vehicle did yeoman service and added another page to the varied history of the Club.



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John Haig

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Since 1627 the Clubman's Whisky, chosen for its unswervingly high standard of quality, has been John Haig.

THE WORLD OF MUSIC.

THE GRAND OPERA SEASON AT COVENT GARDEN.

THE present season of Grand Opera has been, so far, extraordinarily successful, and must be judged, on the whole, to be the best artistically, as it has been the best financially, since 1914. The system of having a German and Italian season running concurrently has justified itself. Last year, after the conclusion of the German season, the public interest rather fizzled out, in spite of the attraction of Mme. Jeritza in Puccini's "La Tosca." This year the opening night on May 10 took place in the middle of the General Strike, and more unfavourable conditions could hardly have been imagined. Nevertheless, Covent Garden was practically full when the curtain rose on "Figaro's Hochzeit," and, in spite of all the difficulties of transport, the orchestra and all the rest of the staff were there as if everything were normal.

Those who were fortunate enough to be among the audience that night heard a performance of "Figaro" of quite extraordinary excellence. It was evident that Mr. Bruno Walter and his colleagues had spared no pains to rehearse the opera thoroughly, and the most striking merit of the performance was the perfection of the *ensembles*. The orchestra also played very well indeed under the subtle and sensitive guidance of Mr. Walter, who excels as a Mozart conductor, in my opinion. The special virtue of Mr. Walter's conducting is that we get the full beauty of Mozart, which is apt to be obscured, if not almost entirely lost, by the quick *tempi* of the average English and Italian conductor, who rattles through this lovely musical masterpiece as

if it were simply a farcical comedy by Beaumarchais with music by Mozart.

Such a Gilbert and Sullivan kind of performance appeals to the less musical public, and it did not surprise me that some critics complained of Mr. Walter's slow *tempi*, and expressed an opinion that the opera would go faster in Italian than in German.

Rossini's opera, "Il Barbiere di Siviglia." By all means let us have "Il Barbiere" rattled through with the utmost possible pace. There is nothing to be gained by lingering where all is gaiety, absurdity, and *brio*. The charm of Rossini's opera is its high spirits and musical *verve*. The greatness of Mozart's is its combination of vivacity with the honeyed, delicate, melancholy beauty of the Shakespeare of "Romeo and Juliet" and the early poems. Mozart is often as gay and sparkling as Rossini (as in the Overture, for example, which is far superior in structure to Rossini's rambling *pot-pourri*), but Rossini is never as exquisitely lovely as Mozart.

For example, the beautiful songs Mozart gives to the Countess have no counterpart in "Il Barbiere" at all. They were sung by Mme. Lotte Lehmann with wonderful artistry. Both Lotte Lehmann and Elizabeth Schumann have a real sense of style which lifts their singing on to a plane where slight blemishes of voice are of negligible importance. Apart from these two excellent artists, "Figaro's Hochzeit" was not perfectly cast. Mr. Richard Mayr is not right in voice, temperament, or manner for the part of Figaro. The part of the Count was better done. Mr. Josef Degler sang with considerable refinement, and so took his part admirably in the *ensembles* in which he was concerned, as did Miss Delia Reinhardt, who was a good Cherubino.

The general standard of orchestral playing set by Mr. Bruno Walter was well maintained by Mr. Vincenzo Bellezza, who conducted "Il Barbiere," and has proved himself to be a conductor of quite exceptional gifts. The cast was notable for the inclusion of Chaliapin in the part of Don Basilio, the music-master. Chaliapin had a marvellous make-up, looking like a gaunt Spanish mendicant friar by El Greco, and he acted with all the grace and power

(Continued overleaf.)



MUSIC WITHOUT MUSICIANS ON THE EMBANKMENT: A LUNCH-TIME CROWD LISTENING TO A RADIO CONCERT TRANSMITTED BY A "LOUD SPEAKER" ON THE BANDSTAND IN THE EMBANKMENT GARDENS.

The Embankment Gardens, in London, are a favourite resort, at lunch-time, for people employed in offices round about. Our photograph shows a typical assemblage listening to a radio concert, distributed through a "loud speaker" placed in the centre of the bandstand.—[Photograph by Topical.]

I disagree entirely with this point of view. Mozart was a German composer, and it is precisely the sentiment, the exquisite lyrical beauty, of "Figaro" which distinguishes Mozart's masterpiece from

clusion of Chaliapin in the part of Don Basilio, the music-master. Chaliapin had a marvellous make-up, looking like a gaunt Spanish mendicant friar by El Greco, and he acted with all the grace and power

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For here at this Maison du Roi, on the night of the 19th of October, 1485, Richard the Third signed the death warrant of the Duke of Buckingham. It was here, too, that the Knights Templars entertained royal and other distinguished guests, and pack trains rested on their journey to York, sore tired with the trial and gloom of the North Road.

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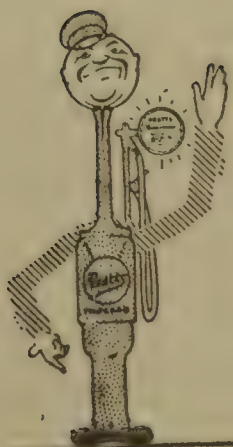
is that of Pratts Spirit displayed by Garages on high road and by-road, assuring the modern traveller that here Pratts, the original guaranteed spirit, can be obtained. The signs may vary in size and shape, but the spirit is always the same, powerful and reliable, of uniform high quality and economical.

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(Continued.)

which make him one of the most remarkable of living actors. He had very little to sing as Don Basilio, which is a comparatively minor part, but he dominated the stage when he was on it. The Rosina was Mercedes Capris, who is a good coloratura soprano, but, like so many of the kind, with a voice of not particularly pleasing quality. The tenor, Charles Hackett, who took the part of the Count, has a voice which rather "bleats," although it is clear, distinct, and of sufficient carrying power.

Chaliapin made his first appearance as Mefistofele in Boito's opera of that name. It is a perfect part for the display of his magnetic power. His acting and singing roused the audience to the greatest enthusiasm in an opera which musically is very thin stuff indeed. It is, however, constructed with an uncanny sense for dramatic effect, and Boito even managed to get some of that dramatic quality into the music, although it has no individuality of style and is amazingly empty and infantile in construction. The texture is made up of scraps joined together by the most puerile devices—glissades, pizzicatos, trills; mere babbling on the wood-wind and tonics and dominants in the basses. Yet there is no denying the effectiveness of some of the scenes—the Prologue, for example, and the Brocken scene, which was very well stage-managed by Mr. Forzano, who comes from La Scala, Milan. In the latter scene Chaliapin acted superbly, and roused the audience to extraordinary enthusiasm. "Mefistofele" is an astonishing creation, and will, no doubt, continue to hold a place in opera repertory on account of its melodramatic qualities and the opportunities it offers to an actor of genius who happens also to possess a fine bass voice. Nevertheless, many music-lovers will regret that they were not given the opportunity of hearing

Chaliapin in an opera worthy of his powers—such an opera as "Boris Godounov," for example. It must be recognised, however, that the London Opera Syndicate are not organising their opera seasons in any haphazard fashion. The proof of this is their refusal to be swayed from their admirable policy by the clamour

Mozart season this year. Next year we can hope to have a Russian season, and, as long as the London Syndicate selects its repertory and its artists well, it will maintain the reputation it has acquired and the public support which it has got now.

The one and only performance of the "Ring"

cycle was a great success financially and artistically. The public for the "Ring" is still growing every year, and there is little fear of seeing in the lifetime of anyone living a decline in popularity of this, the greatest of all operatic masterpieces. Mr. Bruno Walter conducted the whole cycle, but I did not think that he was quite in his best form throughout. The exhausting process of rehearsing so many works for performance in so limited a time leaves a conductor very little physical energy for the arduous business of conducting a work on such a scale as the "Ring," even when it is [not played on consecutive nights. This is not to say, however, that Mr. Walter did not secure a very high degree of efficiency from orchestra and singers. On the whole, the "Ring" cycle was even better done than last year. A number of the singers were the same. Miss Gertrude Kappel was the Brunnhilde throughout, and she gave a thoroughly satisfactory performance. The tenors, Lauritz Melchior and Rudolph Laubenthal, were a distinct advance on last year's tenors. They were superior vocally, and acted with more dignity and conviction. Maria Olczewska's Fricka was an outstanding performance, but neither of the two Wotans was quite as good as last year's. Many of the other parts were excellently done, Mr. Habich, Mr. Otto Helgers, Mr. Albert Reiss, Miss Luisa Willer, and Mr. Hans Clemens deserving special notice. The three Rhine Maidens, who were all English singers, were also particularly good.

W. J. TURNER.



WITH HER BOWS CRUMPLED BY COLLISION WITH A ROCK DURING A PLEASURE CRUISE THE MEDITERRANEAN: THE LINER "OTRANTO" DOCKED AT SOUTHAMPTON.

During a pleasure cruise in the Mediterranean, with over 500 passengers on board, the 20,000-ton liner "Otranto" on May 11 crashed into a rock near Cape Grosso, on the coast of Greece. Her bows were badly damaged. She reached Southampton a few days ago, and was placed in dry dock for repair.—[Photograph by Topical.]

for performances of "Rosenkavalier" this year after its extraordinary popularity during the previous two seasons, and by their having acceded to what was clearly a responsible and authoritative demand for a

Mr. Otto Helgers, Mr. Albert Reiss, Miss Luisa Willer, and Mr. Hans Clemens deserving special notice. The three Rhine Maidens, who were all English singers, were also particularly good.



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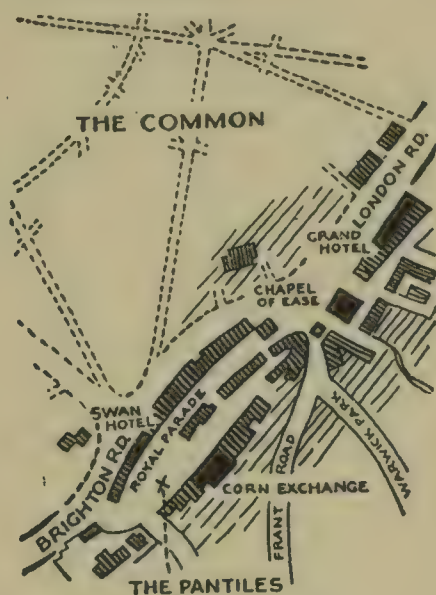
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The Pantiles at Tunbridge Wells constitute the original street of this once famous resort. In 1605 a certain Lord North derived great benefit from drinking the waters discovered on the common adjoining Tunbridge.

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THE CHRONICLE OF THE CAR.

Petrol Pumps
and Accuracy.

At a recent conference of Inspectors of Weights and Measures serious doubt was cast upon the accuracy of the piston type of petrol pump. One speaker stated that, in his opinion, none of these



COSTING ONLY £235: THE 11.9-H.P. MORRIS-COWLEY SALOON, WITH FOUR-WHEEL BRAKES, FULLY EQUIPPED AND INSURED FOR ONE YEAR.

pumps remained accurate from one day to another. A pump might measure quite correctly when inspected, but the next day, or even the same afternoon, it might be badly out. It may be that the inspector is right in his allegation; but it would have been more informative and less disconcerting, especially to the motorist, if he could have backed his assertion with figures showing the ascertained amount by which a selected number of pumps varied from absolute

accuracy of measurement. Simply to allege that a pump of any particular type is "inaccurate" may mean anything. If it delivers a gill of spirit under or over it is obviously "inaccurate." If it measures fifty per cent. under or over it is still only "inaccurate." The essential difference is that the one is negligible, while the other is exceedingly serious.

I do not believe it is possible, in the light of present knowledge, to invent or construct a petrol pump as a commercial proposition to be absolutely accurate under all conditions. The nearest we can get is to the quite negligible error which is more than counterbalanced by the convenience, cleanliness, and relative accuracy of the pump method of distribution. What I do believe is that, even allowing for the errors of measurement which weigh so heavily on the minds of inspectors of weights and measures, the present-day pump does give better results than the messy old two-gallon tin ever did. At any rate, the motorist is satisfied—he much prefers the new system to the old—so why the apparent dead set against the petrol pump which seems to be fashionable among a certain type of official?

Compulsory
Mechanical
Signals.

The Paris Prefect of Police, who seems to possess almost omnipotent powers, has decreed that every car must carry a mechanical device for the purpose of signalling the intentions of the driver. Those who know Parisian traffic will doubtless find such an ordinance amusing, so long as they do not fall under the harrow of its operation. One can scarcely imagine what will happen when the streets are a welter of semaphores, illuminated arrows, mechanical hands, and all the rest. Driving in Paris is bad enough now, but when the new idea gets well to work it ought to be very much the reverse of pleasant if the police actually try to enforce the signalling law.

I am not a bit keen on any of these signalling affairs. There are dozens of them on the market, and I suppose they sell quite freely, or they would not be made. It is, however, the exception to see one

mounted on a car and really made use of for signalling. It always strikes me that such a device has been bought and fitted up when the owner of the car took a fancy to something of the sort. It was probably used for a week, voted more nuisance than it was worth, and then completely neglected. There is really only one kind of signalling device which is worth while, and that is the electrical one which, coupled to the foot-brake, lights up the tail lamp when the pedal is depressed. This lighting-up indicates to following traffic that there is something doing and urges caution. The future movements of the car in front can then be watched and followed with perfect safety.

Air-Filters.

There are certain directions in which we can learn quite a lot from the American motor-car constructor, even though we remain faithful to the belief that the British car is the world's best. For example, why does no British maker fit an air-filter to his car?

[Continued overleaf.]



ANCIENT AND MODERN IN INDIA: A ROLLS-ROYCE "NEW PHANTOM" CAR AT THE FAMOUS KUTB MINAR, NEAR DELHI.

The photograph shows a 40-50-h.p. Rolls-Royce "New Phantom" in front of the Kutb Minar (Tower of Victory) near Delhi. This tower was built about A.D. 1200 by Kutb-ud-din-Aibak to commemorate the capture of the old city of Delhi. It is one of the seven architectural wonders of India. Rolls-Royce cars always arouse great interest among the population in India, as may be seen by this photograph.

Further Press Opinions on
the 30 h.p. Minerva.

"The Sphere," Feb. 27, 1926:

"On lifting up the long bonnet, one finds a power unit that is a delight to behold. The finish is perfect; the design looks simple, and when the engine is running idle it is practically vibrationless and silent One could fill pages singing the praises of this car The speedometer, designed to register a maximum speed of 78 m.p.h., on one occasion went as far as it could! If the majority of British brakes are to be considered modern, those on the Minerva are ten years ahead of their time."

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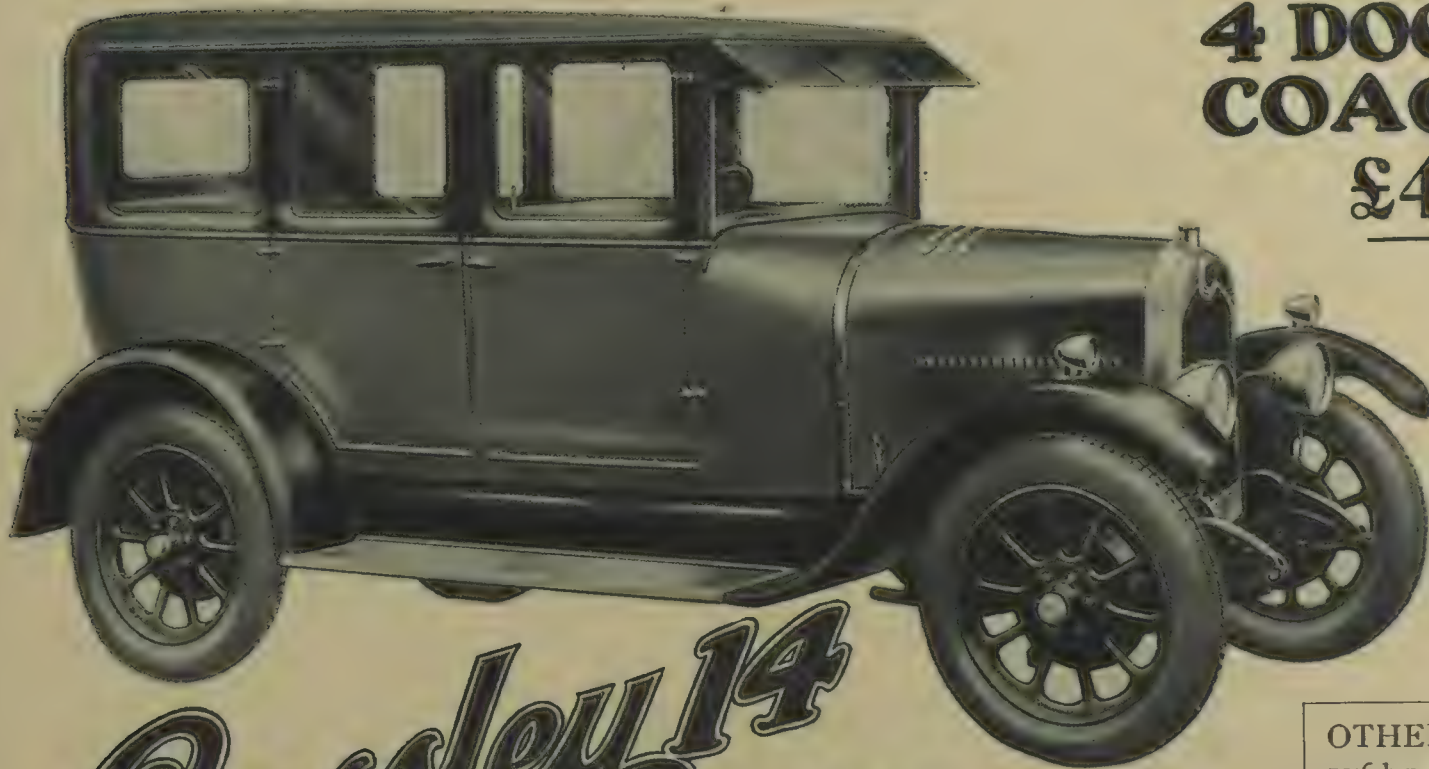
Body exceptionally strong and durable—same framework as highest grade Saloons sold at hundreds of pounds more. Fabric is notable for its beautiful finish. Absolutely noise-

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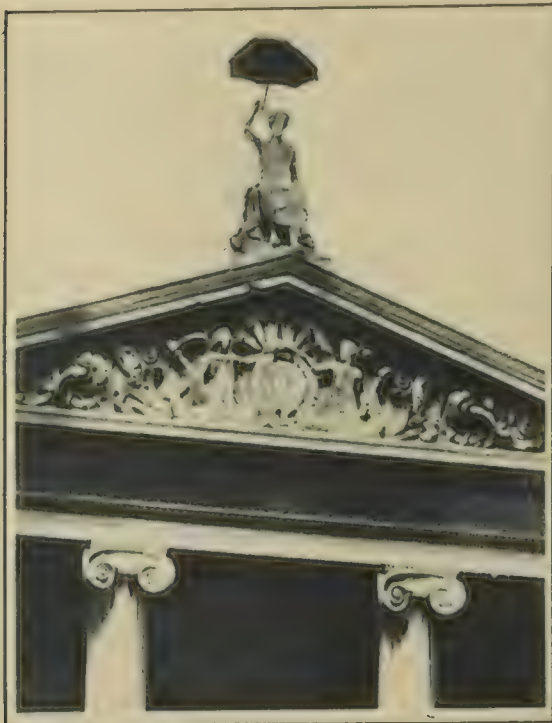
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(Continued.)

It is generally agreed that most of the wear which takes place in the motor is caused by road grit which is sucked into the cylinders by way of the carburetter



AN "ALPINE" FEAT AT OXFORD: THE APOLLO SURMOUNTING THE ASHMOLEAN MUSEUM CARRYING AN UMBRELLA PLACED IN ITS HAND BY A DARING CLIMBER.

The climbing feat which had the above result must have been considerable, for no sign was found of the use of a ladder.

Photograph by Topical.

air intake. Further, analysis shows that most of the deposit which we call carbon, which causes us to remove our cylinder-heads at frequent intervals, is simply road dust. Why let it get into the motor at all, when it is so essentially simple to keep it out? I know of several American cars in which an air-filter is a part of the design, and they are not all among the

highest priced of the Transatlantic invaders. It is not an expensive addition to the car's equipment, especially if it is incorporated in the original design. I suppose it could be done in quantities for something like thirty shillings a car. It might cost a little more or a little less, but that is an approximate figure. Either way, it would be well worth the money—unless, of course, there is some snag of which I do not know. I have never heard of any, so I have to assume that the practice has been found justified.

Radiator Thermometers.

One sees very few cars nowadays which are not equipped with a motometer or some other instrument for signalling the temperature of the cooling water. I consider something of the kind to be quite an essential part of the equipment, but I very much prefer the kind which is as legible by night as by day. The trouble with the kind mounted through the radiator cap is that, as a rule, it cannot be read at night as one drives. It is obviously a defect, because a car is just as likely to run hot during the darkness as in the daylight hours. For this reason, I prefer the aeroplane type, which signals the temperature on a dial on the instrument-board, or the Safe-t-Stat kind, which operates electrically and records on a dial placed where it can easily be read.

W. W.

The advantages of the totally enclosed car are daily increasing the popularity of this type of vehicle, and manufacturers have been devoting much energy to the production of a saloon body suitable for mounting on a chassis of moderate price. For smart appearance combined with a low purchase price, the Morris Cowley saloon is one of the most noteworthy achievements of the Morris productions. Attention has been given to every detail of comfort for the passengers. Draught-proof but well ventilated, the carpeted interior gives an atmosphere of cosy luxury that adds to the pleasures of road travel. In our issue of May 22 an illustration of a Morris Oxford coupé was inadvertently inserted over the specification of the Morris Cowley saloon shown on page 1042.

It is over forty years since pipe-smokers began to appreciate the merits of Player's Navy Cut, and it has grown in favour year by year so that it is now

a household word. A new packing has been introduced which saves the smoker the trouble of rubbing the flakes with his hands preliminary to the filling of his pipe. Player's Medium Navy Cut is now, therefore, available in 1-oz. packets rubbed ready for smoking. The original packing remains for those who prefer it. In both the tobacco is the same high-grade quality which has made the brand so universally popular, for, after all, to use the Player slogan, "It's the tobacco that counts."



BY THE SCULPTOR OF THE KITCHENER MEMORIAL ON THE HORSE GUARDS PARADE: MR. SOMERS CLARKE, FORMERLY SURVEYOR TO THE FABRIC, ST. PAUL'S CATHEDRAL.—BY MR. JOHN TWEED.

Mr. Somers Clarke, the distinguished architect, retired four or five years ago, and is now resident in Egypt, where the bust was made.

Miss PEGGY O'NEIL writes:—

"I find my Clyno an absolute treasure. It is just fine."

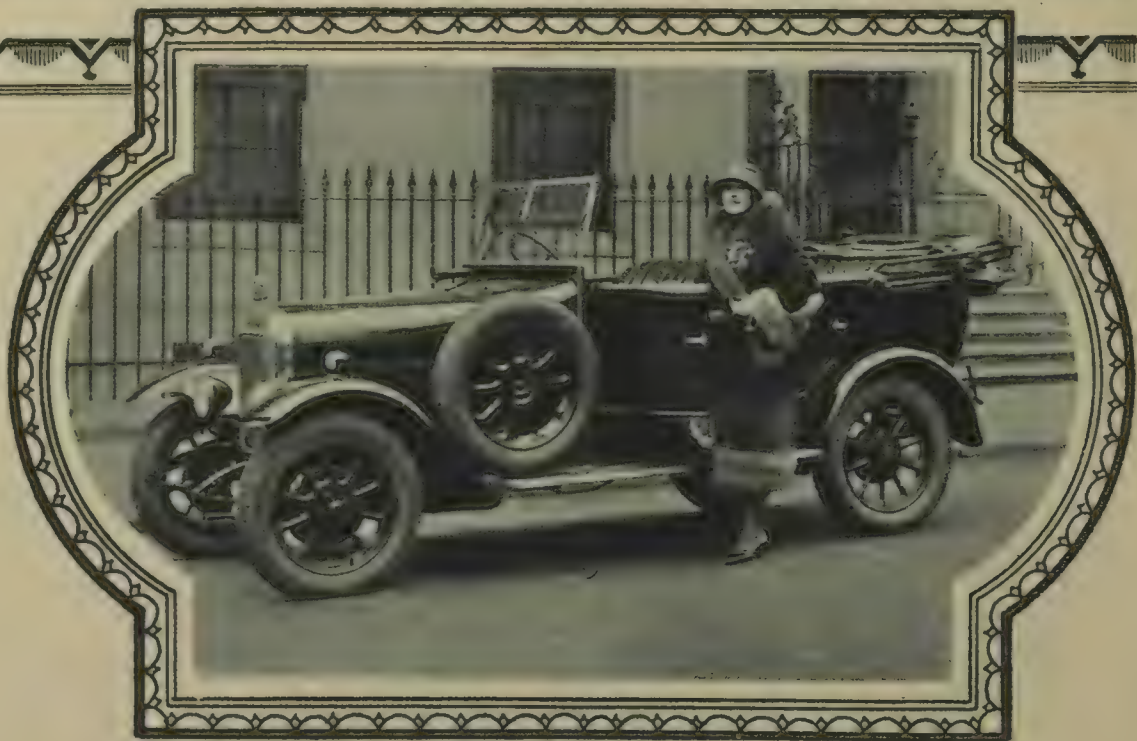
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THE COLOUR OF OXFORD.

(See Colour Supplement in this Number.)

In connection with our colour reproductions of drawings of Oxford by Mr. W. Dacres Adams, as a Supplement in this number, we give below descriptive articles on the three colleges illustrated, each written by a distinguished member of his particular college. The first is abridged (by the author's permission) from a booklet written by the Dean of Christ Church on the occasion of the royal visit to "the House" last summer.

CHRIST CHURCH, OXFORD.

By the Very Rev. H. J. WHITE, D.D.,
Dean of Christ Church.

IN 1523 Wolsey decided to found a College at Oxford (and incidentally another at Ipswich, his native town) on a magnificent scale. His new foundation was to be called "Cardinal College," and on July 15, 1525, the first stone was laid by Dr. John Longland, Bishop of Lincoln, to which diocese Oxford then belonged.

Dogs, ferrets, hawks, and singing birds were forbidden in College; dice, knuckle-bones, cards, and skittles were not allowed; conversation in Hall was to be in Latin or Greek; breaches of discipline were to be punished by loss of "commons" (i.e., meals), or even by flogging. . . . The first building completed was the great kitchen, in which Wolsey's mighty gridiron is still preserved, and in 1529 the Dining Hall, unsurpassed in England if not in Europe, was finished. The Great Quadrangle was built on its east, south, and west sides, the nave of the Church of St. Frideswide's Monastery having been shorn of its three western bays, and the Cloister of its western side, to make room for the new buildings.

Then came Wolsey's fall; in 1529 his possessions were forfeited to the Crown, and his College at Oxford suppressed. In 1532 it was re-founded as a College with a Dean and twelve Canons, subordinate directly to the King and not to the Bishop; and then in 1546 it was founded for the third time and linked with the new diocese of Oxford, just created in place of the earlier see of Oseney. This is the foundation which still exists; the Dean is Head of the College (or "House," as its members love to call it), and also Dean of the Cathedral; most of the Canons are University Professors; and the Cathedral is the College Chapel. There were to be one hundred students; in 1664 an additional Studentship was

endowed by one Thomas Thurston, and to this day the great bell tolls one hundred and one strokes every night as a signal for all the Colleges to close their gates.

The present appearance of Tom Quad is, however, due to later additions. The beautiful Hall Staircase was erected by Dean Samuel Fell (1638-48), who also began the building of the north side of the Quadrangle; this was finished by his son, Dean John Fell (1660-86), who in addition built the great Tom Tower (1684) from the designs of Sir Christopher Wren. Still later was the transformation of the old Peckwater Inn into the present stately Quadrangle; this was made at the beginning of the eighteenth century from the designs of Dean Aldrich; preparations were also made for beginning the new Library, which was not, however, completed till 1761; and finally the small Canterbury College, originally intended for the training of the monks of Canterbury, was pulled down to make way for the present Canterbury Quadrangle, finished in 1778. The Meadow Buildings are the most modern part of Christ Church; they were built in 1862-5 from the design of Sir Thomas Deane, and take the place of earlier and smaller sets of rooms.

JESUS COLLEGE, OXFORD.

By Dr. A. E. W. HAZEL, LL.D.,
Principal of Jesus College.

JESUS COLLEGE, the first Oxford College founded after the Reformation, is officially styled "of Queen Elizabeth's foundation," but all that "Good Queen Bess" in fact did for it was to grant a charter in 1571 to a worthy Welshman, Hugo Price, Treasurer of St. David's. With this beginning the College, though from the first not confined to Welshmen, has always drawn a goodly proportion both of its alumni and its benefactors from Wales, and its past members include many famous Welshmen in all walks of life. Its share of Welsh Bishops is just now not so great as in the past, but it can claim the Archbishop of Wales and the Bishop of St. David's. It has also acquired Mr. Lloyd George as an honorary Fellow.

The College is placed in the very centre of the city of Oxford, and is bounded on three sides by busy streets. Its buildings are compact and interesting. The main front, though built in the sixteenth century style, is modern, having been restored in 1856. The first quadrangle, with the Chapel (built in 1621) on one side and the Hall (also dating from the early part of the seventeenth century) on another, is well proportioned and picturesque. The Hall, placed between

the first and second quadrangles, is spacious, with fine oak panelling, but has suffered from the craze for putting in plaster ceilings which once afflicted Oxford. The existing ceiling is handsome in its way, but above it and hidden from view are the fine oak beams of the original roof, perfectly preserved and waiting to be uncovered. The second quadrangle was built in instalments during the seventeenth century, and completed by Sir Leoline Jenkins, a Principal of the time of Charles II., afterwards Judge of the Court of Admiralty, and famous as diplomatist and international lawyer. It is generally considered one of the most attractive of the Oxford quadrangles. A third quadrangle was added in 1905 in the late Perpendicular style, which harmonises well with the older buildings, and houses extensive chemical laboratories named after Sir Leoline Jenkins. These are regarded as the best college laboratories in Oxford, and since acquiring them Jesus College has taken a leading place in Oxford science teaching. The Principal's Lodgings, entered from the first quadrangle, contain several handsome rooms, and the oak-panelled drawing-room is unique in Oxford.

Jesus College has some pictures of high merit, including Queen Elizabeth by Zuccheri, Charles I. by Vandyke, Charles II. by Sir Peter Lely, and others more modern. The College also possesses a very fine collection of plate. The most spectacular, though not the most valuable, piece is a silver-gilt punch-bowl of enormous size weighing 280 ounces and holding nine gallons, given in 1732 by one of the Watkin Wynn family. It was probably big enough even for the famous toppers of eighteenth-century Oxford. Visitors are told by the College butler that anyone may have the bowl who can span it with his arms, drink the contents, and carry it away. The first condition is occasionally satisfied, but so far nobody has got further with the test. Other College possessions of interest are a stirrup of Queen Elizabeth and the gold watch of Charles I.

THE FOUNDER'S TOWER OF MAGDALEN COLLEGE, OXFORD.

By Sir HERBERT WARREN, K.C.V.O.,
President of Magdalen College.

And autumn with her crimson fall
About the towers of Magdalen rolled.—ANDREW LANG.

THE tower which Andrew Lang had in mind when he wrote these charming lines and their charming context was not what is usually known as "Magdalen Tower." Oxford is a city of towers—
(Continued overleaf.)



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C.F.H.

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and to be right they need the proper accompaniments, as well as, to quote an old writer, 'the light touch of the prettiest woman in the room.'

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Choose four sound tomatoes; throw them into a saucepan of boiling water for two minutes, take them up quickly and put into cold water for two minutes. The skin will now quickly peel off. Cut up the tomatoes in thick rounds, lay them on a dish, sprinkle over a little salt and sugar, a scrap of onion, and a few drops of salad oil, then drip vinegar over and serve directly with Goodall's Salad Cream.

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Continued.]

"A towery city and branchy between towers," as another of her pious poets has described her; "Spires and ponds," as a less reverent witness said of her years ago, in times when floods were more full and frequent than, with the new locks and lashers, they are to-day.

And of her towers those of Magdalen are the most famous. Almost every College in Oxford has its gateway tower. This was a common plan of the time, and may be seen in many places beside Oxford. But at Oxford the regular arrangement was that the Head of the College had his chambers over the gateway arch, and the porter his quarters below. Such a gateway tower was in intention the "Founder's Tower," as it is called at Magdalen. The College accounts show that its erection marked the completion of the College proper, and in particular of the cloister quadrangle. When it was first built it was called the Great Tower, and doubtless only lost this name when the Bell Tower was finished some score of years later.

This, of course, is the well-known "Magdalen Tower," the Tower of May Morning and of the approach by road from London, which every motorist—and who is not a motorist?—knows. But the Founder's Tower, if not so famous as this later rival, nor more beautiful, is more certainly an integral part of the original design, and has a singular and well-recognised grace and appropriateness of its own. Its proportions are admirable, and it displays what Mr. G. F. Bodley called the peculiar characteristic of Magdalen architecture—general simplicity with rich ornament concentrated in a few places.

The supporting arch of the gateway, with its detached spandrels, is very effective; above this is a daintily panelled and foliated entablature, and above that again in double tier two bay windows lighting two

figures of St. Mary Magdalen, St. John the Baptist, King Henry VI., and, in a kneeling posture, the Founder himself. Inside, the window bays have a beautiful arched groining of their own, supported by small carved angels.

The lower of these rooms was the President's chief chamber. It was visited in early days by several of the English Kings. Here, in particular, the Founder, though of Lancastrian leanings, met Edward IV., and—more remarkable still—Richard III. Indeed, Professor Goldwin Smith used to argue that the meeting was a testimonial—much needed it must be allowed—to that dubious personality.

Here, it is said, in 1854 President Routh slept, under seven blankets, and passed away in his hundredth year. For he used it as a bed-room. Later, it became the State dining-room of the lodgings, and later still, what it now is, the State drawing-room.

For many years the tower itself was heavily tapestried on the outside with Virginia creepers, the crimson drapery of which was the famous sight of Oxford to which Lang alludes in the lines already quoted. To-day they have been not a little curtailed, leaving the delicate architecture to make its own display.



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Photograph by L.N.A.

beautiful chambers, with a simpler room and windows higher still, and above all a parapeted roof with a modest spire crowning the "vyse," or winding stair, which gives access to the whole. The bay windows are delicately crenellated outside, and beside them, on this western façade, in four niches are four beautiful

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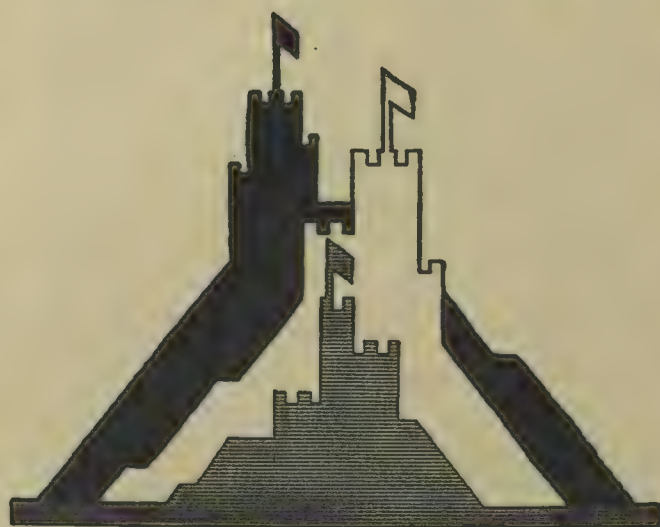
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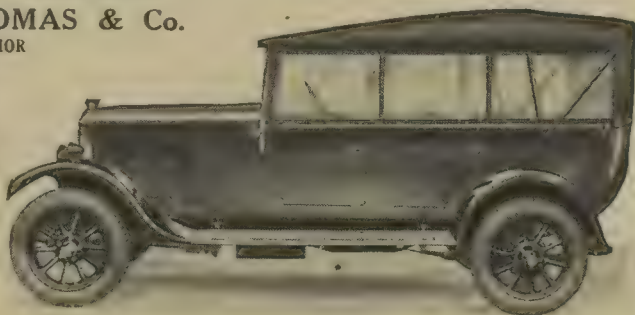
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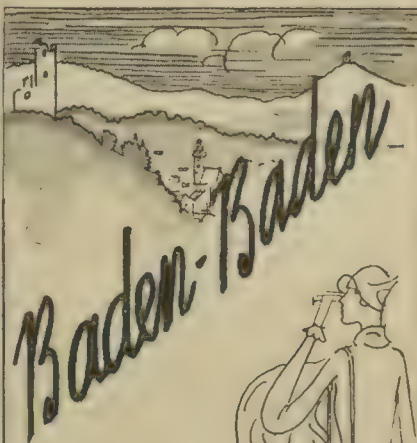
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OLD TRADES AND NEW KNOWLEDGE.

(Continued from Page 1022)

there is no mixing, so that the two kinds are separated by a surface or surfaces, actions can only take place at those surfaces. The greater the surface the greater the amount of action.

It is curious that fine particles suspended in liquid in this way are often electrified. Clay is an example; its particles all bear a negative charge. How they acquire it is not quite clear. No doubt, the common charge is a source of mutual repulsion, as we see in the muddy-looking waters that flow from our clayey lands in the Sussex Weald and elsewhere. If we mix into a clay suspension a second suspension the particles of which are positive (see centre diagram p. 1023), then negatives attract positives and *vice versa*, and the suspended matter collects and precipitates itself. Again, if we put into the water a salt solution—which will, as we know, provide both positive and negative particles from the break-up of its ions—the clay particles will collect those that it wants, and the same result takes place.

But there is something more in the condition of the clay than that high degree of dispersion which is found in "colloids." It is generally supposed that each clay particle is surrounded by some sort of jelly-like envelope which can take up water and part with it again. It is this which prevents the clay from falling to pieces when it is dried. Many substances when in powder can be mixed with water to become plastic—for example, sand; but the wet sand crumbles when the water is removed. Clearly there is much that is obscure about this fascinating and important material. The knowledge that has been gained is so much to the good, but there is still far more to be done.

There is yet another instance of colloidal properties to be found in connection with pottery. Suspensions are often highly coloured; the brilliant ruby-red of colloidal gold, gold that is in fine sub-division, is an example, shown in the lower left illustration. Some of the most beautiful glazes are colloidal. Colloidal gold made for this purpose can give pink (Rose du Barry), maroon, and crimson colours; chrome gives a pink; and copper a red, known as *rouge flambe*, one of the famous colours of Chinese vases. When clay is heated above 500 deg. C., it loses all its plasticity—it changes its character entirely. Some molecular change has occurred, which it does not regain on cooling. In fact, it has rearranged its atoms and taken new crystalline forms, which the X-rays are now enabling us to study.

The trade of the potter is remarkable because practice has so far outstripped theory. The wonderful results have been obtained as the effect of long practice, by trial and error, and much waste. The work now carried on in the research laboratories associated with the trade is all the more interesting in spite of, or perhaps because of, its difficulties.

These lectures on "Old Trades and New Knowledge" have been intended to describe very briefly some of the highly important and interesting work which is being carried on by public and private "research associations" connected with the various industries of the country. There is an increasing and very valuable body of men trained in scientific knowledge and practice who are at work in association with these industries. It is their place to observe the trend of modern practice; to be at hand when the unexpected but not infrequent breakdown of some process holds up the factory; to be in touch with the new knowledge that flows continuously in from all parts of the world and adapt it to practical needs. They are a link between the laboratories where knowledge is first acquired experimentally and the works where it can be applied to practice. The link is of great value to both its connections, for pure science has ever derived stimulus and suggestion from practical needs. There is an old knowledge in every trade which must not be allowed to lapse, stored up in traditional practices and precepts. Only those who are sympathetic and are willing to talk the right language can gather it from the men who have it. It is a trade-lore which should indeed be preserved. New knowledge adds to it and draws from it rather than supplants it.

We are passing through difficult times; trade has languished. But when the plant seems dead in winter, the roots are gathering strength for the summer that is coming—and in the same way we may be certain that all the good effort put into the endeavour to understand the materials and processes of our trades will show its value when the time comes again for the plant to grow and bear fruit.

BISMARCK AND WILLIAM II.

(Continued from Page 1032.)

road—that towards English Parliamentarism? Very powerful social forces had grouped themselves about the monarchical system during Bismarck's long domination; the nobility, the administrators, and the army sustained it by conviction and interest. The anti-Parliamentary spirit had deeply penetrated all the bureaucracy, civil and military. It was not easy for the Emperor to go against

all these social forces, which were the most faithful support of the Crown. How much of his prestige would have disappeared in the eyes of the army if he had consented to become the apparently inactive chief of a Parliamentary State, governed by orators?

It is certain that William II. decided in favour of demi-absolutism because it flattered his vanity and pleased his turbulently active spirit. One may be allowed to ask, however, whether the difficulty of introducing the Parliamentary system after the disappearance of Bismarck would not rightly have appalled even a more modest and more serious Sovereign. But if the introduction of the Parliamentary system was very difficult, the continuation of the Bismarckian system was impossible, because his successor, even if he had possessed his genius, would not have enjoyed the *prestige of services already rendered*; he would not, therefore, have been able to hold in check the latent forces of opposition and become master of the State, the Administration, the Reichstag, and public opinion as Bismarck had done. The new Bismarck could not have mastered the country and conducted the State as the first one had done without having acquired equal prestige—that is to say, after having made and won a great war.

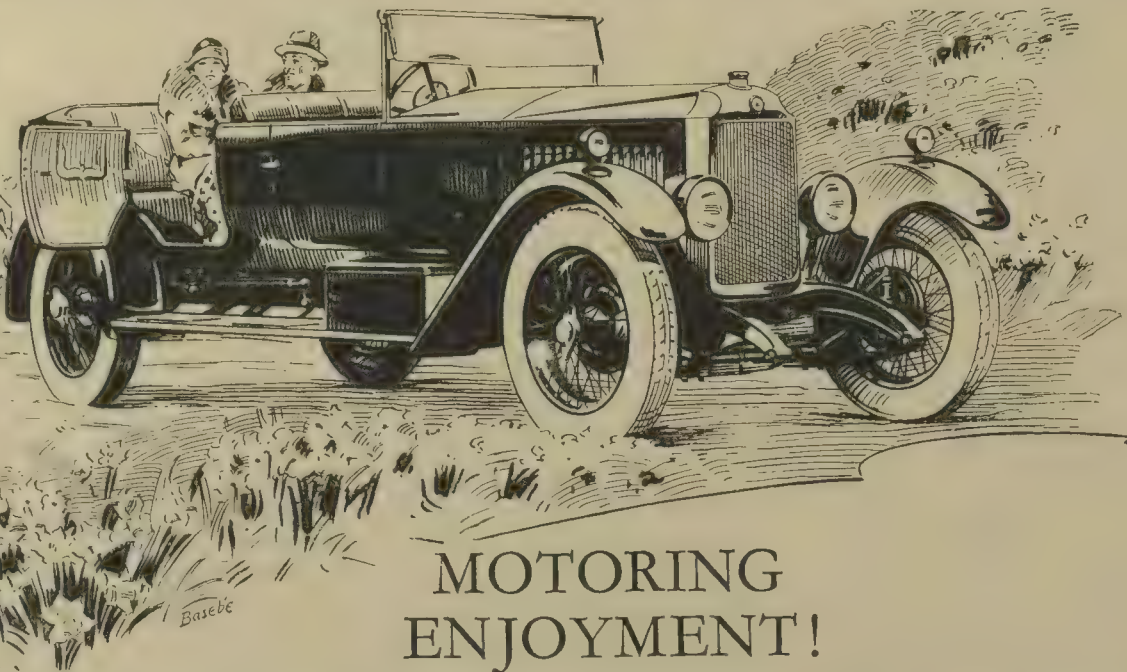
There was only one way in which it was possible to hold in check the latent forces of opposition without immediately letting loose a new war: to replace the prestige of a great Minister by that of the monarchy—that is to say, to cause the Emperor to intervene more directly in the affairs of the State, so that all lively opposition would appear like a revolt against the Sovereign, and high treason. That is what William II. tried to do. If he often did it unskillfully, the attempt in itself was the logical outcome of the Bismarckian system. That return to demi-absolutism was, after the disappearance of Bismarck, the only means of preserving peace, and did so for twenty years. If the third German Emperor had at once been able to lay his hand on a second Bismarck, the World War would have broken out much sooner.

For this reason, if we examine the differences which brought about the rupture between William II. and Bismarck, it is easy to see that both were in the right from their own point of view. M. Ludwig relates that, when William II. proposed his famous rescripts on labour and social legislation, Bismarck advised him, on the contrary, to strengthen the exceptional laws against the Socialists, to abolish universal suffrage, and to *lotschiessen* (shoot dead) Social Democracy. Bismarck was right when he said that Socialists were the irreconcilable enemies of the Empire; but what sensible man could have advised the young Sovereign to follow the counsels of his terrible Minister and to become, as he said himself, "*le prince mitraille*"?

Russian policy was another subject on which the old Chancellor and the young Emperor did not agree. Bismarck had reason to think that a rupture with Russia might bring about a catastrophe for Germany; facts bore this out in 1917-1918. But was not the young Emperor right not to wish to continue the double game between Russia and Austria, which Bismarck had played for so

(Continued overleaf.)

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many years with the famous "Treaty of Assurance"? It needed Bismarck's authority to conduct such a complicated policy without grave dangers: even able and intelligent diplomats, who enjoyed only ordinary prestige, might have found themselves one day in the presence of formidable surprises.

The moderate absolutism of William II. was therefore only an expedient for continuing the Bismarckian system without running too great risks. But war was so much a part of the system that it ended by breaking out twenty years after the disappearance of its creator. One might define the Bismarckian system as a bomb with a time-fuse, which exploded twenty years after it was made. Bismarck, by making Germany the premier military Power in Europe, had arrested the political and social movement which urged Germany towards the forms of representative government. Being a real statesman, he knew that the greatness of all political power rests on renunciation, that a State which wants all will end by losing all, that Germany would remain the first Power in Europe only so long as she consented not to go beyond that continent, and did not allow herself to be tempted by the ambition of world supremacy. With the authority which success had conferred on him, he was able to conduct the policy of the Empire according to that principle. But his successors had much more trouble in imposing that wise renunciation on a country whose power and

pride grew from year to year, with its riches and population. Of what use was it to be the first Power in the world, a position attained at the price of enormous efforts, if Germany was to content herself with being merely the policeman guarding the peace and the *status quo* in Europe, while other countries extended their empire in the world? The contradiction became the more painful for the country in proportion as the prestige of the Bismarckian system, and that of the Emperor who had replaced its founder, were worn out in the blind struggle against all the oppositions which stirred in the depths of liberal and democratic Germany. . . . Just because the system rested on the prestige of great successes in the past, and because, thanks to that prestige, a small oligarchy had been able to maintain its power, the country was impelled to demand new successes whenever the memory of the old ones began to fade.

At last one day the inheritors and the beneficiaries of the Bismarckian system were forced to "re-enter the Cyclopean cave"—that is to say, to endeavour to transform the European hegemony of Germany into a world empire. The war of 1914 was for Germany nothing but an attempt to become a great world Power, and this endeavour was the final and logical consequence of Bismarck's policy, which had made Germany such a formidable European Power. Bismarck revenged himself on William II. by leaving him the solution of this insoluble problem as a

legacy. Germany could only keep her place in Europe by renouncing the creation of a great extra-European Empire, and yet she was forced by her place in Europe to endeavour to become a world Power.

The Bismarckian experiment, the reign of William and the world catastrophe which are its necessary corollaries, are therefore valuable as a universal experience. They show us what are to-day the conditions, consequences, and dangers in Europe of "Dictatorships," as we now, perhaps rather inaccurately, call the Governments in which the executive power rests on the army and military prestige, and thus puts the Parliament into a subordinate position. These conditions, consequences, and dangers can be thus summed up—

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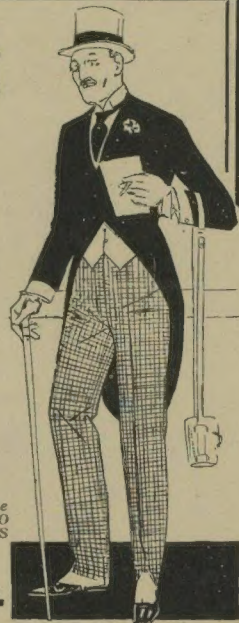
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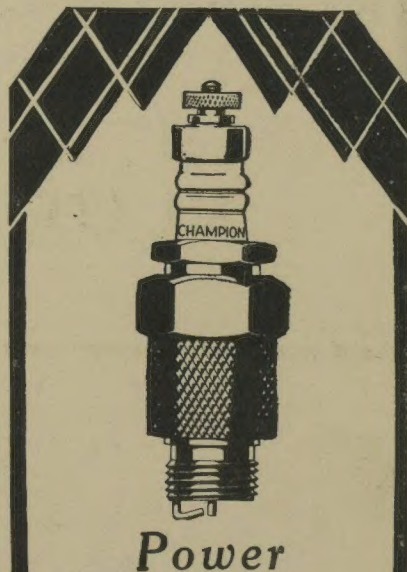
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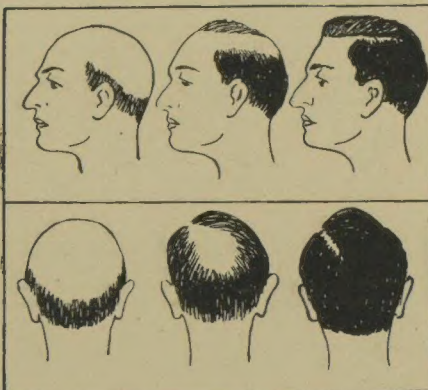
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The COMOS-MAGAZINE Copenhagen V. Denmark 21

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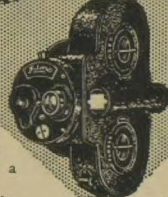
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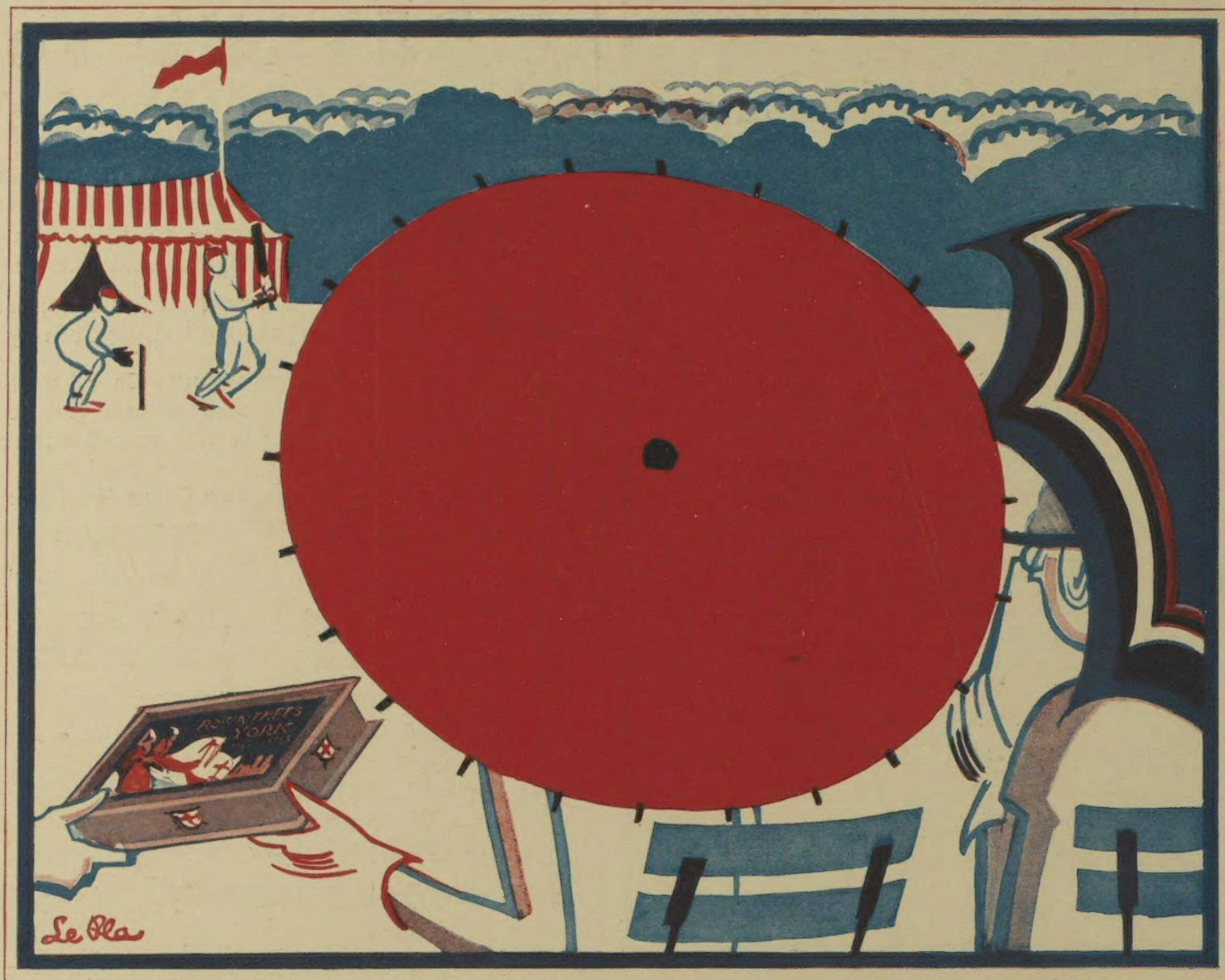
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